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AVEDON

COVER: Jean Shrimpton in Cardinali's ruched and smocked organza stippled with spring—pinks, violets, magenta, yellow, and green—and caught into ruffles at the wrist. . . . A dreamy look to take all the way—your hair in ringlets and your face in the pink via Almay's new colour duets: Pure Pink Gleamer slicked over Sparkling Rosé lipstick and Hush Pink blushed over Pearled Pink on your cheeks. Coiffure by Ara Gallant. Dress, of Bianchini hand-painted silk organza. At Elizabeth Arden, New York; Nan Duskin; Stanley Korshak; Bullock's Wilshire.

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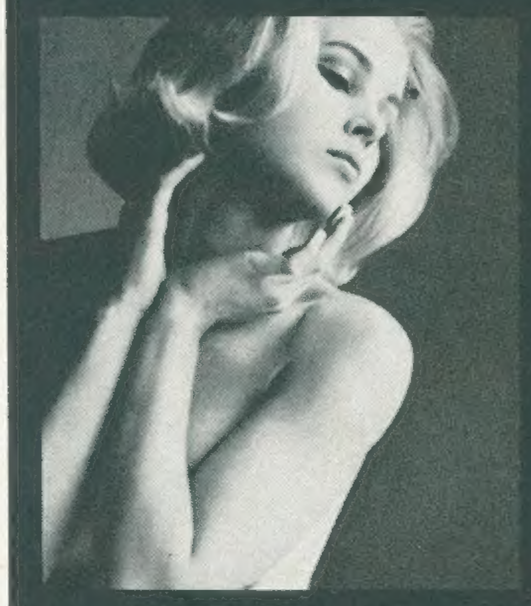
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THE LIBERATED LINE: **Jean Louis'** joy-of-spring shirtdress with a delicate air

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'The most seductive look I've seen
in years is taking over all of fashion now:
these smoky, charcoaled colors are the single most
important change in faces for 1971, and on.'

Charles Revson

The 'Softsmoke Shades' of Spring

For eyes. For lips. For fingertips.

'Ultima' II sends the big Fashion Message for faces today: a new breed of color—full of fire and smoulder. Tuned and toned to go with all the colors of this season's clothes. For lips and nails, a smokesignal collection of fresh, new, unexpectedly seductive shades. Echoed, for eyes, in a softer-than-springtime look that only Charles Revson could foresee.

The SmokeColors for lips and nails. A richer, more luscious, yet light-on-the-mouth lipstick – the new Midi-Transparents. *Chimney Brick. Baked Orange. Hot Cocoa. Toasted Tobacco. Earth Brown. Hot Cerise. Charcoal Red. Raisin Wine. Indigo Violet. Purple Smoke.* Coordinated with 'The Perfect Makeup' for Nails in seven burnished-ember tones (two of them super-fired with frost).

The ChimneySmoke Shadows for eyes. A soft, hazy halo of eyecolor—two powdercreme shadows in one petite compact: *Smoke Rose/Ash Rose. Smoke Blue/Ash Blue. Smoke Violet/Ash Mauve. Smoke Brown/Ash Beige. Smoke Turquoise/Ash Mint. Smoke Green/Ash Green.*

'Ultima' II

There will be a number of unsuccessful attempts to copy this coat.



The Originala.


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BELLE SAUNDERS for ABE SCHRADER turns her chic hand to CELANESE® ARNEL® TRIACETATE and COTTON checks for the worldly traveler, $145.00

Look what 'Moon Drops' whips up now: An airified makeup. No other makeup looks so silky, sexy. Soft-as-suede.



In 12 softspun complexion tones from alabaster to ebony—and all the fashion shades between.



'Moon Drops' Airfoam Demi-Makeup by Revlon

Billions of bursty little bubbles of cream blend down to a new kind of soft-matte finish. Pouffed from an elegant aerosol flacon, for the evenest spread of color–and the smoothest cover–ever slipped over your skin. So microfine, it's like a sleek, supple 'second skin'. How does it happen? Nobody knows. But Revlon. (And we're not airing *all* our secrets.)

P.S. *Luminesque Cream Blusher* is the glistening, opalescent blushing creme that sets your *cheeks* glowing. 7 luminous skin-shimmering shades. (And a 'no-color' color called Luminesque Glow.)

The 'Moon Drops'



woman lives

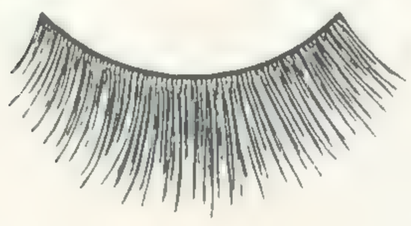
Revlon says: Lashes should look and feel like yours

(even when they're ours!)

That's why we created this unique collection of natural-looking lash styles. All on slim, flexible bands contoured to fit perfectly. All carefully made to out-last any others you've tried. Each pair comes with our hypo-allergenic (pop-proof!) adhesive. And exclusive Automatic Applicator. Who but Revlon could grow lashes as beautiful as these?



'Basic'. Ingenious little 'fill-ins'. Same length as your own lashes. They fit without trimming.



'Natural-Full'. The classic lash. Double-thick, full and lush. Naturally uneven, gently curled.



'Under-Lashes'. Slim, delicate under-eye blend-ins. The right way to complete any lash look.



New 'Winged Under-Lashes'. Long, slender under-eye lashes on a transparent band, with winged outer corners to elongate eyes.



New 'Wispy Lashes'. World's prettiest shy-lashes. Delicate, with natural curl, on a transparent band.



New 'Tassel Lashes'. Feathery clusters on a transparent band to fill in and fluff out your own lashes.



New 'Raggedy-Plus'. Long, feathery, fascinatingly irregular. For an utterly fluttery big-eye look.



New 'Super Sweepers'. A great high-fashion lash. Lacy fringe—thick and swoopy, with turned-up tips.



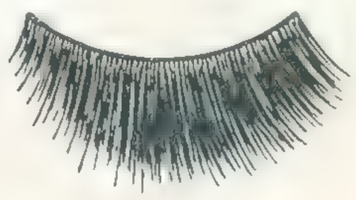
'Starry'. Wispy-tipped 'starburst' lashes. Marvelous method for opening up the smallish eye.



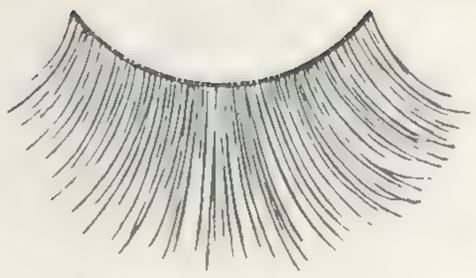
'Cluster'. Individual lash clusters to blend in with your own. Creating fluffy peaks of excitement to make eyes really stand out.



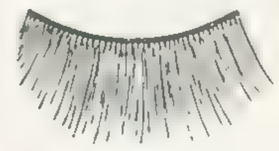
New 'Raggedy'. Unevenly feathered with flared outer corners. Widens small eyes to a whole new size.



'Natural-Fluff'. Real-as-life feather-tipped lashes to add body to your own. Made-to-order for uptilt eyes.



New 'Sweeper'. Long, fine lashes with turned-up 'ski-tips'. Beautiful news for deep-set eyes.



'Demi'. Little 'jiffy' lashes (half a lid-length). Perfect beginner's lash to zoom-up your eyesize.



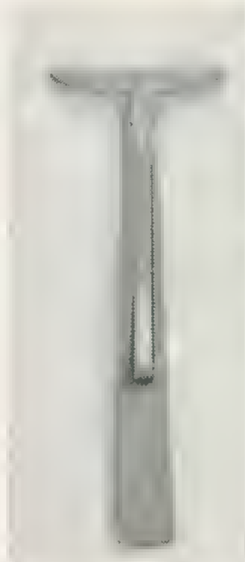
'Starry-Full'. It's 'super' star-burst with more lash to flutter. Extra full with flattering wispy tips.



'Ultra-Full'. The extravagant lash for girls who want lavish fullness, sweeping length. Real cheek-brushers.

First Automatic Applicator!

A Revlon exclusive, with a slip-proof spring lock to hold lashes firmly. Lashes go on quickly, easily, expertly— even for beginners.



The 'Lashes Unlimited' Collection

by Revlon

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From slender pickle fork to graceful gravy ladle, these Gorham serving pieces have a beauty and character all their own. Each one is a total design. Perfectly balanced in every detail. There's a perfect balance between ornamentation, shape and function. Between all the parts of a piece and all the pieces in your table setting. And that's what makes Gorham Originals, original.

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Gorham Sterling designs from left to right:
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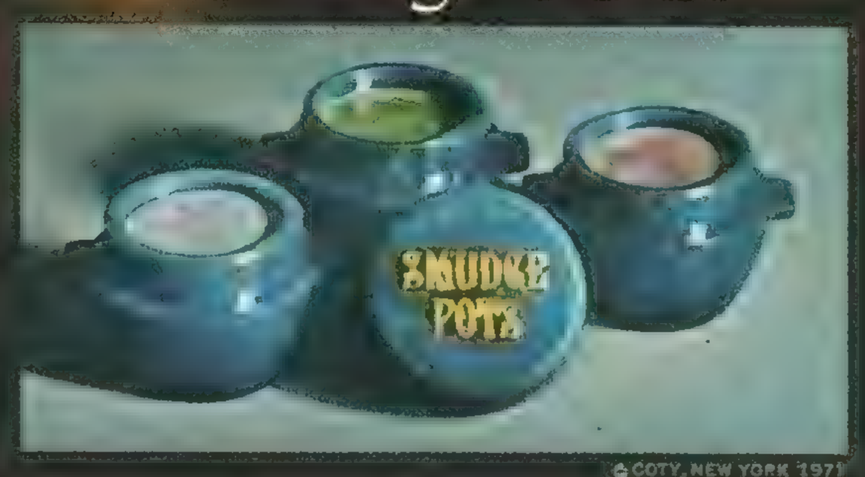
Spirited dress and jacket in a pure wool knit. About $120. Bergdorf Goodman, Neiman-Marcus, Marshall Field & Co., I. Magnin.


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a cloudsoft horizon
The rising moon won't steal the scene from Satinelle, agleam with bright accents, and you adrift in a dream of empire beauty.
The Satinelle Collection in soft shining duPont nylon tricot, Long Gown 5112, about $15; Coat 7112, about $18. Lilac blush, cameo pink, crystal blue, vanilla cream and whisper green.
The H. W. Gossard Co., Chicago 60606
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The Smoky Eye

From Coty's tiny Smudge Pots come three warm, dusky new shadowings that make your eyes just one thing: Sexy. Very, very, sexy. The idea is to wear them all around the eye in smoldering little orbs. What happens then (to even small, innocent eyes) is a sudden, sensuous, stirring kind of beauty. Because the shadowings (there are three) transform themselves from moist creme into soft matte the moment they touch your lids. Have them in Smoky Green. Smoky Blue. And Smoky Mauve. It's probably the only time in your life when you won't mind a little smoke in your eyes.

Where there's smoke there's
Smudge Pots.



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Coty Originals

Lillie Rubin



Bill Haire for Victoria Royal



I. Miller knows it.

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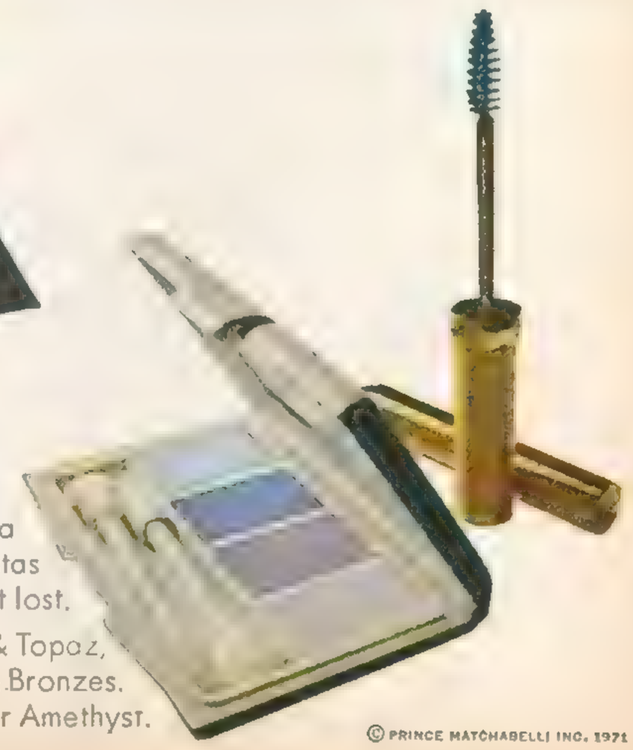
Shimmering layers of 4 jewel-tone shadows in

BY AZIZA

never-before color combinations light up your eyes in a blaze of glory.

With Strata·Gems, Aziza begins the beautiful new brilliance for eyes. Color lays on lids layer upon layer upon layer upon layer in shades flashed with gemfire. Starting beneath your lower lashes, you play one shade against another all the way to your brow. The effect is like the warm streakings of inner earth exposed. Warmer still with new Aziza lash-lengthening mascara color-matched to it. Aziza Strata·Gems! the only stratagem that makes great sweepy-long vistas of your eyes. Marvelous, mysterious canyons in whose depths, it's said, even an experienced explorer could get lost.

Strata·Gems sparkle 4 to a jewel-box with double applicators in pairs of Amethysts & Jades, Corals & Topaz, Sapphires & Emeralds, Sapphires & Amethysts, Silvers & Turquoises, Precious Metals, Jades & Golds, Amethysts & Bronzes. And match your favorite baubles with Strata·Gems Lash-Lengthener Mascara in Sapphire, Emerald or Amethyst.



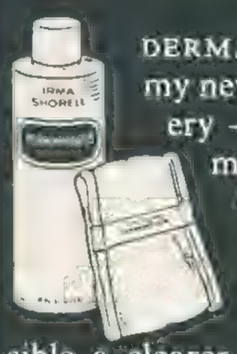
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Irma Shorell

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BEAUTY CHECKOUT

Wood-carvings for hair



KAZ INOUYE

Inspired, no doubt, by the gleaming black glory of Oriental hair, certain dexterous men of Japan have, for the last few centuries, devoted themselves to the art of comb-carving. Still do, occasionally: If you comb Kyoto, the Geisha centre of Japan, you'll find that, though output is limited, the honourable tradition continues—some hand-carved combs can often be found there in little rice-paper-doored shops. Can also be found, now, at the Hanae Mori Boutique, recently opened in the Waldorf Astoria, where we gathered the ones for the comb-collage here. All these, in the best tradition—made of pale satin-smooth boxwood that feels marvellous in hand, in hair (sometimes there are other versions made of plum-tree wood but those are cheaper, less honourable). . . . The fairly regular comb-shapes here do general comb duty, bowing to the West. Others —the three little rake-shapes at upper right, the angled one nearby—are "working" combs, used to construct a high-piled Geisha hairstyle; their long handles are used to divide hair, lift it, hold it temporarily while *other* parts of the hair are being dressed. Far right, a decorated comb to wear for ornament—these might have a carved flower, a family crest, or a design cut clean through like cutwork on linen. . . . More to note about these combs: Because they're wood, they are cleaned with oil, not water which could warp them. Also, if you have one, and if you're married, don't throw your comb away—Japanese lore has it that a thrown-away comb means an intent to dissolve the marriage. We wonder—was this ever a lore with teeth in it? . . . Prices, $4 to $20.

What's Greene and knows all about beauty?

Amy Greene, girl of all beauty trades. Captured, to her delight and ours, in a pristine white cubicle on Henri Bendel's Savvy fourth floor, surrounded by two savvy helpers, five to ten lucky clients, and a stream-lined array of her new hypo-allergenic beautifiers called Beauty Checks—under twenty in all, blissfully unconfusing and priced at a low low $2.50 to $4. Amy and her Beauty Checkers enthusiastically instruct women on all the beauty how-to's—how to cleanse, care for, and makeup their skin—with Beauty Checks or one's old favourites. She's all for our learning how to use the scads of products we've all bought—and shelved—over the years. $10 buys an hour, plus two follow-up sessions and a booklet that goes over in detail everything that's been taught in class. Particularly intriguing among the Beauty Checks: *black* eye shadow and mint-green For Circles that whitens once it's under the eyes. Also, no lipsticks; just glosses and lipstain. . . . Well worth checking out Beauty Checkers at Henri Bendel, 10 West 57th St., N. Y. Phone CI 7-2829 for an appointment. (More Beauty Checkout, page 42)

How Protein 21 Shampoo helped me beat the frizzies.

By Sunny Griffin, *high-fashion model*



When you're a model you get exposed to all kinds of wacky things. But when I was told about Protein 21 Shampoo, I was skeptical.

They said that if I used it it would help make my split ends disappear. "Ha!" I thought. The only way to get rid of split ends is with a good old-fashioned scissors.

But then they showed me a film. A magnified split end. You probably saw it on TV. They put on Protein 21 and water and . . . well, the hair just sort of went together and goodbye split.

I still kind of doubted it. It just seemed too much. I mean a movie is one thing, but my split ends are something else. Believe me, modelling can really beat up your hair. You know, changing styles maybe three, four times a day. Always under dryers and stuff.

Anyway, I took some Protein 21 Shampoo home. I mean, if it works, I want it.

And darned if it didn't work. Really. I shampooed with it regularly—maybe two or three times a week—and it really did help me beat the frizzies.

And here's the wild part. To prove that it really worked they had these two separate professional hairdressers examining my hair. Before, during, and after I used the shampoo. Over 7 weeks. Man, those hairdressers are fussy guys. Each one examined my hair and rated it. Without the other one knowing what the rating was. After 7 weeks, both agreed that the longer I used Protein 21, the fewer split ends they saw.

Complicated, huh? But it was worth it! I could really tell I had fewer splits.

But that's only half of it.

Protein 21 has this really rich lather. You know, thick. So it got my hair really squeaky clean. But it did more. It actually added body. My hair looked thicker. And it behaved better. You know, it was easier to control.

It felt softer, and looked shinier too. It's almost too good to be true.

And a funny thing happened after I did the commercial for Protein 21 Shampoo. I got a bunch of phone calls. From people I've worked with. Basically, they all said the same thing. They were amazed that I had been picked for a hair commercial because my hair sure wasn't my strongest point.

Well, the fact is, since I've been using Protein 21, my hair's terrific looking. I mean Protein 21 Shampoo really did help me beat the frizzies.



Human hair with split end, magnified 50 times.



Same hair. After putting on Protein 21 and water, the split disappears.



Protein 21 Shampoo really helps you beat the frizzies.



The Face of the Earth Collection

Warm, embracing colors of the earth that glide on your face and shine with an unearthly light.

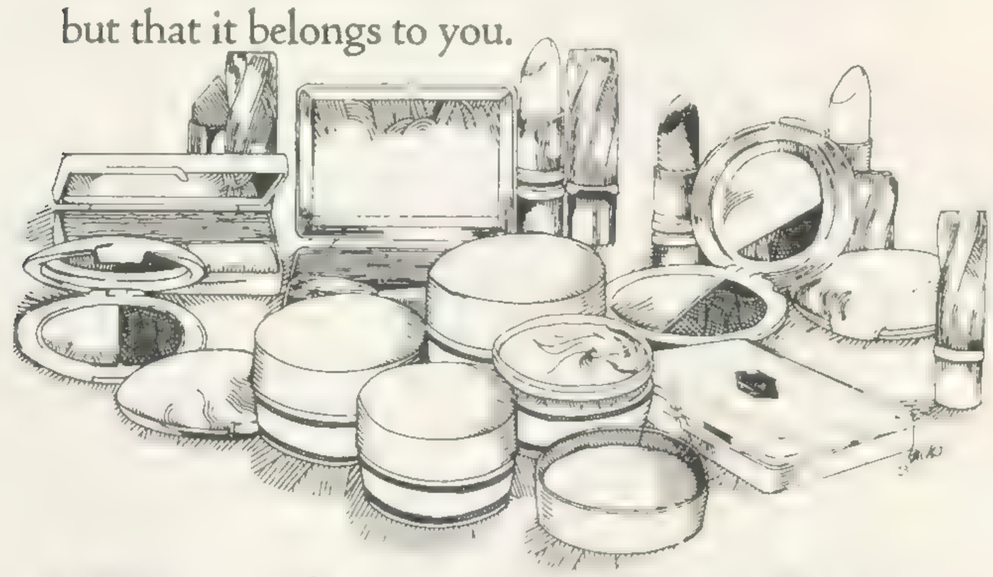
The glow of the good earth.

It is what the Face of the Earth Collection is all about.

For your cheeks and temples: The silky shine of our new Blushing Pommades. CremeGel Spotlighters in lush opalescent colors. Or for a slightly matte effect, Blushing Powder in buffed, frosty colors you brush on.

For your lips: Our unique new Double Gloss, two frosted transparent lip glossers in one mirrored compact. One clear, and one infused with pulsing color. Or if you prefer sticks, our Lip Pommades; sticks of gleaming color that let the soft texture of your lips show through.

The Face of the Earth Collection. To make you look not so much like you belong to the earth, but that it belongs to you.



Charles of the Ritz

© 1971 Charles of the Ritz



Refined Reflections by Jacqueline

The Elegant Era is here, and Jacqueline Shoes reflect your refined life style. With graceful wrap-arounds and beautiful pumps.
If you're used to nothing but the best, then your shoes should be Jacqueline. Most styles $17 to $21.

Jacqueline® WOHL SHOE COMPANY • SAINT LOUIS, MISSOURI • A division of Brown Shoe Company

At Mabley & Carew, Cincinnati; Meis, Terre Haute; Hachar's, Laredo; Wellan's, Alexandria; The Globe, Scranton; Bergner's, Peoria; The Broadway, Los Angeles and Phoenix; and other leading stores.

TREVIRA STAR

CATHERINE DENEUVE

PHOTOGRAPHED BY BERT STERN



TREVIRA STAR

...IN THE ORIENTAL FANTASY OF KASPER FOR JOAN LESLIE

The elegant obi, lit by the fires of Trevira® Star polyester. Maxwell's red, beige and blue quilted jersey . . . every nuance of color reflected by the unique pentalobal filament . . . star-pointed, star-bright. Coat (and dress not shown) . . . 6 to 14. $275.00

Higher on the West Coast

...IN THE ROMANTIC ILLUSIONS OF MR. MORT BY STAN HERMAN

Triumphant return to the purely feminine mystique. Victoriana revisited in Stehli's crepe-stitch gentled with Trevira Star polyester. Its guiding star-shade of tranquil bone . . . 3 to 13, 4 to 14. $110.00

TREVIRA STAR

CATHERINE DENEUVE

IN THE DASHING YOUNG LOOK OF CALVIN KLEIN

All wrath and lucks—the navy knicker suit with natural pearl's shirt. Tenth Street's handsome tenth owes its beautiful body to Trevira Star. Its rich, true depths of color sing the same sweet song. Costume drama (with coat not shown)—6 to 14. About $150.00

...IN THE STARRY-EYED VISION OF CONCEPT VII

Rain and shadow in one dreamy, A whole Trevira skin of color for all seasons in purple, white, flaming red, camel, aqua. Lighting effects unlimited —in the magic new world of color

...IN THE LIGHT-HEARTED LARKINGS OF LEO NARDUCCI

A gown set to music. A lilting waltz of skirt. Flouncings that flirt with a long-lost ankle. Background strains of Trevira Star polyester in Reltex's white on black georgette. The contrast of color never more vibrant. It was written in the stars . . . 6 to 16. $145.00

TREVIRA STAR

CATHERINE DEFENSIVE

...IN A SOARING STAR-FLIGHT OF FANCY BY KIMBERLY

The derring-do of the Safari Suit in a stitch that blazes new trails . . . lit by the fires of Trevira Star polyester. Adventure story in living colors all the brighter for the unique pentalobal filament. Pongee, marine blue, emerald green, moonstone, tropic flame . . . 6 to 16. $110.00



IT COULD ONLY
HAPPEN IN
THE TREVIRA ERA

TREVIRA STAR

HYSTRON FIBERS INCORPORATED, 485 LEXINGTON AVENUE, N. Y. 10017, LICENSEE OF THE INTERNATIONALLY REGISTERED TM

TREVIRA
CATHERINE DENEUVE STAR

Trevira fashions available at these fine stores.

Alabama, Birmingham, PIZITZ
Arizona, Tucson, LEVY'S
Arkansas, Little Rock, M. M. COHN
California, Los Angeles, BULLOCK'S, All Stores
Colorado, Denver, NEUSTETERS
Denver, Boulder, Colorado Springs
District of Columbia, GARFINKEL'S
Florida, Tampa, MAAS BROTHERS, All Stores
Georgia, Atlanta, RICH'S
Indiana, Indianapolis, L. S. AYRES
Kentucky, Louisville, SHILLITO'S
Maryland, Baltimore, HUTZLER'S
Massachusetts, Boston, FILENE'S
Michigan, Detroit, J. L. HUDSON
Minnesota, Minneapolis, DAYTON'S Oval Room
Missouri, Kansas City, SWANSON'S ON THE PLAZA
Missouri, St. Louis, FAMOUS BARR, All Branches
Nebraska, Lincoln, HOVLAND-SWANSON
New York, Buffalo, THE WM. HENGERER COMPANY
New York, New York, BONWIT TELLER, All Stores
Ohio, Akron, O'NEIL'S
Ohio, Cincinnati, SHILLITO'S
Ohio, Cleveland, HALLE'S
Ohio, Columbus, LAZARUS
Ohio, Dayton, RIKE'S
Ohio, Toledo, LASALLE'S
Oregon, Portland, MEIER & FRANK
Pennsylvania, Philadelphia, STRAWBRIDGE & CLOTHIER, All Stores
Pennsylvania, Pittsburgh, KAUFMANN'S
Tennessee, Memphis, GOLDSMITH'S
Tennessee, Nashville, CAIN-SLOAN, Downtown and Green Hills
Texas, Dallas, SANGER-HARRIS
Texas, Houston, SAKOWITZ
Texas, San Antonio, FROST BROS.
Utah, Salt Lake City, Z.C.M.I., Salt Lake City and Ogden
Washington, Seattle, BON MARCHE
Wisconsin, Milwaukee, THE BOSTON STORE

VOGUE'S READY BEAUTY

Lash bash

A girl who bats her eyes a lot has really got to have a goodish collection of lashes. Fringe-y ones. Wispy ones. Ones that never see the light of day (but are beyond belief witchy after dark). Revlon's just-out spartanly priced Natural Wonder Lashlings comprise a neat spread for just



about any situation. The captivating, utterly new Loopies shown above are so called because the individual hairs form airy loops. Madly provocative. Besides which, there are Baby Fines, Pickets, Tangles (sort of dense and layered-looking), Long Scrawnies, and Underlings. All Lashlings are made of real hair in both brown and black.

Sleepytime gel

One woman's dearth is another's extravagance where the skin's natural oils are concerned, and for the effulgent one, Helena Rubinstein's Skin Balance treatments are well known to save the day. Now a pretty new nightwatcher appears, Skin Balance Normalizing Night Gel, a sheer ribbon of limelight laced with a slight, lovely scent. Smooth on a smidgeon . . . it stays on the skin's surface all night, helping to absorb "overoil." A tightening sensation adds to the feeling that one may awake with a fresh face . . . marvellously free of shine.

Take ten pearls

All women are equally frustrated by the temper-snapping timing of a broken fingernail. Short of a live-in manicurist, there's not a disaster area nor nail shape that Eylure of London can't cover with their false fingernails. Four shapes of pink pearls to gratify Maria Meticulous. Regular for most nails, Short Trim, Small and, for exotics, Slimline. They can be filed to a perfectionist's fit, polished, and in general treated as one's own. According to the agreeably direct instructions, once on (5 to 10 minutes for the Nailfix to dry) you may wear them for days. (More Ready Beauty, page 50)

BEAUTY REPORT:

SEE



THE DOUBLE ENTENDRE EYE

New concepts in eye make-up that suggest there's more to beauty than meets the eye.

The Double Entendre Eye Shadow Compact

Double cakes of silky shadows in wildflower colors. A fresh vibrant pastel. Its companion, a misty iridescent.

The Double Entendre Liner Compact

On one side, a quiet underliner. On the other, a more intense hue to line the upper lid.

The Nature Lashes

"Au naturel" upper and lower lashes meticulously trimmed in artful little clusters.

The Geminesse Eye Make-up Collection

All it takes to see eye to eye with fashion. Including other colorful ideas in Geminesse Eye Shadow Creme and Liquid Liner.



GEMINESSE
MAX FACTOR

Mrs. William A. Tishman

There are no two ways about this-
it's a marvelously exciting way to look.

©1971 Max Factor & Co. Available in Canada.

BEAUTY CHECKOUT

Henna: should she or shouldn't she?

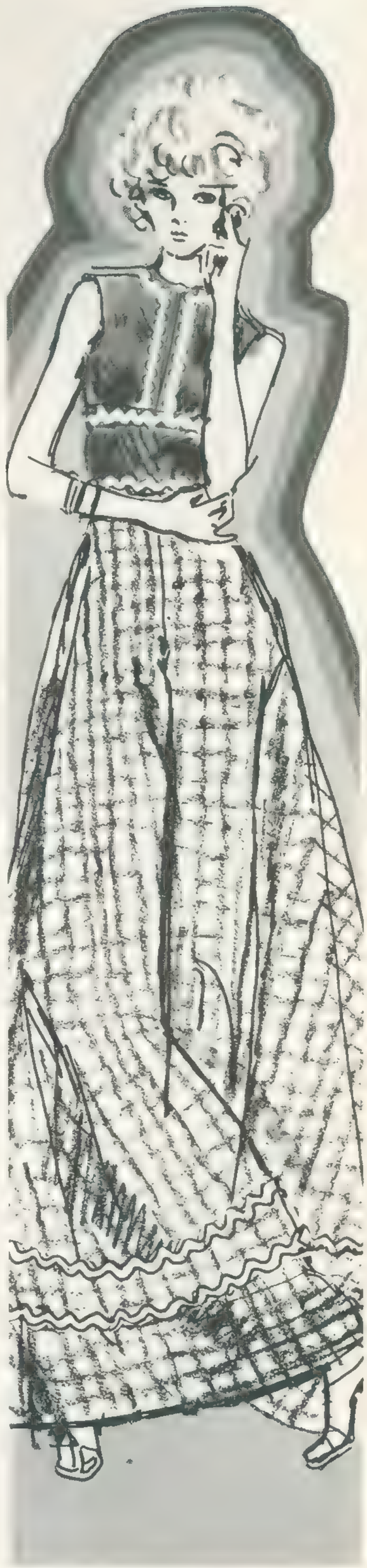
She should. . . . If her hair is dark, chestnut-dark preferably. If it is virgin hair, totally un-chemicalled. If it is thin, limp, or bristling with split ends. If she finds the idea of a warm, vibrant, reddish cast to her hair appealing, and will until it grows out. If she knows an experienced hairdresser who will do it for her and who uses only the natural vegetable dye. Henna obviously isn't a step to be taken lightly. It's disastrous on blond or grey hair, which turns bright orange. It's unpredictable on previously treated hair. It's permanent and can't be adjusted or changed. It is messy and time-consuming, and for best results, not a do-it-yourself process.

But don't go away. If the above prerequisites can be met, henna can be the best thing that ever happened to a head of dark hair. The amber sheen is glorious, and the grow-out line isn't usually noticeable if you decide not to touch up the roots. A few strands of grey can be left untouched, which is what Maria Callas does, and it's madly becoming. Best of all, it's a superb hair conditioner. Unlike chemical products, which penetrate the hair shaft and alter molecular structure, henna coats, or stains, the hair. This coating adds body, shines up tired hair, also tends to cement split ends.

Rome-based Brazilian actress Florinda Bolkan goes once a month to Alba for a henna treatment. She started shortly after a hairdresser granted her wish to be blond. "For one day I am crying as a blonde. It was very bad for the hair and it began to fall out." In Paris, Guillaume came to the rescue. "He showed me the hair that is dying like fettucine; then with the henna it becomes round like spaghetti!"

The great henna resurgence may be part of the increasing interest in organic foods, plant-based cosmetics, folk remedies, and ecology in general. Henna's been around. Ancient Egyptians used it to bronze their skin. Moroccan women have tanned hair and fingers and toes with it for ages. European women, particularly French and Italian, have been tinting up a storm of smouldery red highlights right along. Maybe hennas have more fun? New York's Monsieur Marc, a charming Frenchman with very blue eyes and an unflappable air that pervades the whole hustle-bustle atmosphere of a good hairdressing establishment, has been pushing henna treatments for years. For years, the response was high in negatives. Now, more and more American women are coming back to henna. They remember that it never, never damaged their hair. As M. Marc said, "It's like health foods; everything is natural and pure. Henna may be coming back as a last resort, when all the other treatments don't work. Maybe one reason henna was dropped is because the preparation takes time, and science produced something that's faster. But it's not as good. Henna is like a mud bath for the hair. And it doesn't change the colour of the hair so much as give it reflections. The woman who uses it will suddenly find herself being complimented on the *colour* of her hair."

M. Marc does not recommend home application. The procedure involves mixing the greenish powdered henna and hot water in a double boiler until it's "like chocolate mousse." Applied warm to dry hair, starting at the roots, the "mud" is left on twenty to forty-five minutes, or until it cools, which deactivates the process. Then, water-rinse and shampoo. And it should never be repeated on the whole head; careful root applications only. M. Marc again, "Henna *is* time-consuming, but everything good takes time." . . . Monsieur Marc, 22 East 65th Street, New York. Telephone, UN 1-0700.



HOWARD WOLF

Dacron® polyester
and cotton blend.
At Sanger-Harris, Dallas;
Carson-Pirie-Scott, Chicago;
Bon Marche, Seattle; and other
fine stores. Circa $50

Howard B. Wolf, Inc. • 498 Seventh Ave., N.Y. or Dallas



Beautiful Understatements...

UNDERSTATEMENT #1:
Xanadu is the sensuous scent of the 70's that lets people know what you're all about. Fragrance and bath luxuries: (Left) Sponge Ball Set—thick, thirsty bowling ball sponge and Liquid Luxury Bodysoap in giant oil can dispenser, 10.00. Perfume Oil for Body and Bath in mini oil can dispensers, ½ oz. 5.00, 1 oz. 9.00. (This page) Xanadu's Tote 2—Cologne and Bath Powder, 6.00. Hand and Body Moisture Lotion with Aloe, 8 oz. 4.00. Luxury Bath Powder in Shaker, 2.50. Cologne Spray Extraordinaire in its own incredible globe, 5 oz. 10.00.



UNDERSTATEMENT #2:
The Sea Dream Collection by Maidenform is today's answer to the new natural body freedom.
(Left) 'Outside-Ins'® Innerwear-Swimwear. Bra, 10.00. Bikini, 5.00. Tailored, non-cling 'Collection' body slip, 7.00. (This page) Mere wisp-of-a-bra, 6.00. Lace-trimmed bikini, 2.50.



*The Sea Dream Collection by maidenform**

Xanadu by FABERGÉ

*Reg. U.S. Patent Off. © 1971 by Maidenform, Inc. Makers of bras, girdles, lingerie, swimwear. Prices slightly higher in Canada.

...After Beautiful Understatements



UNDERSTATEMENT #1:
The Sea Dream Collection by Maidenform—beautifully natural body things to underline the new fashion looks. (Left) Shimmering, all-stretch 'Merely-Me'® bra, 4.00. Matching bikini, 3.00. (Opposite) Tric-O-Seamless™ bra, 6.00. Lacy non-cling petti, 6.00. 'Comfort-Wire'® bra, from 6.50.Controlling garterless pantie, 11.00.

UNDERSTATEMENT #2:
Xanadu by Fabergé—body-pampering bath and fragrance luxuries that bring out every woman's special personality. (Left) Xanadu Parfum, made, bottled and sealed in France, ½ oz. 20.00, 1 oz. 35.00, 2 oz. 60.00. Luxury Bath Powder in Plexiglas Cachepot, 10.00. (Opposite) Super-scented Bath Ball Soap in Plexiglas soapdish, 7.50. Xanadu Cologne Extraordinaire, 1 oz. 3.50, 3 oz. 7.50 (Globe Bottles), 2 oz. Spray Cylinder 5.00.

*The Sea Dream Collection by maidenform**

XANADU by FABERGÉ

*Reg U S Patent Off © 1971 by Maidenform, Inc Makers of bras, girdles, lingerie, swimwear Prices slightly higher in Canada



The Sea Dream Collection
*by maidenform**

Xanadu
by FABERGÉ

*Reg. U.S. Patent Off. © 1971 by Maidenform, Inc. Makers of bras, girdles, lingerie, swimwear. Prices slightly higher in Canada.

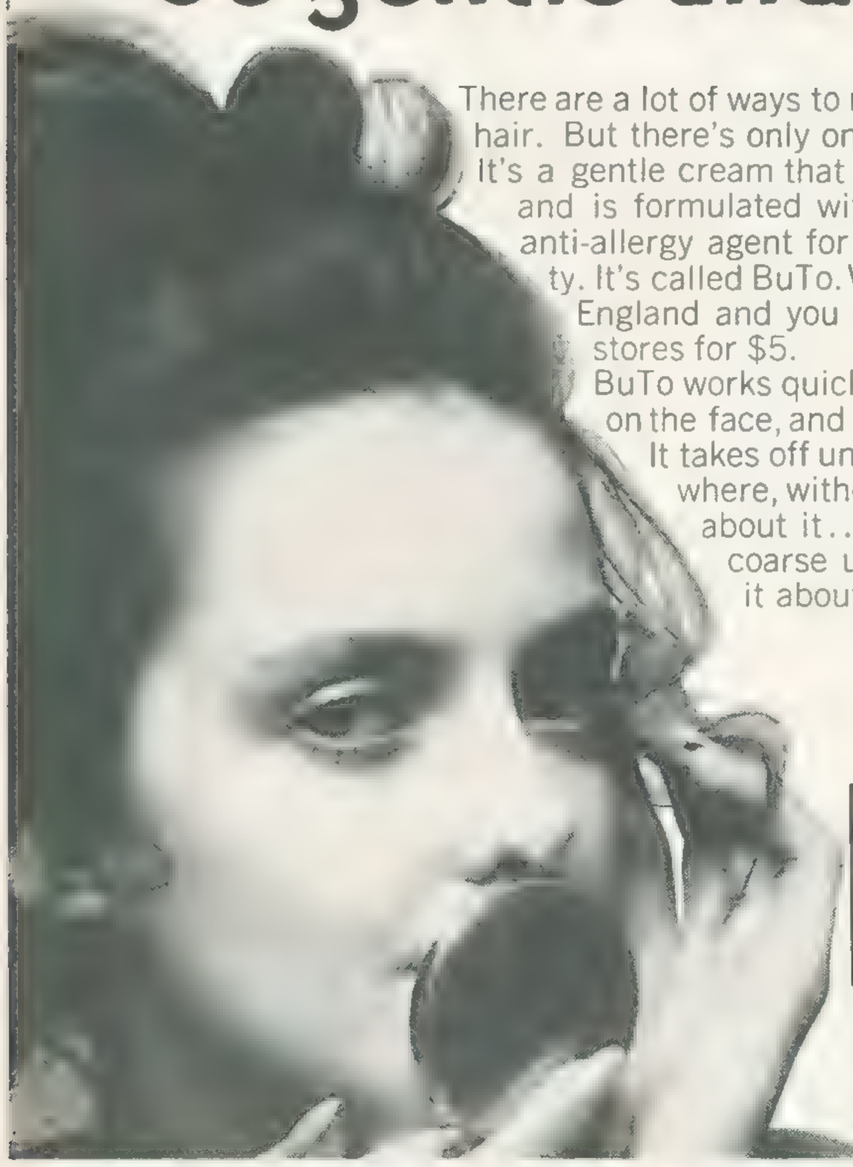
...After Beautiful Understatements

UNDERSTATEMENT #1:
Xanadu speaks for a woman, and nothing is left unsaid.
(Opposite) Whisper softly with Xanadu Perfume Oil for Body and Bath, ½-oz. 5.00, 1-oz. 9.00. Whipped Cream Bubbling Milk Bath/Hand and Body Moisture Lotion in convenient Travel Bath Twosome, 5.00.
(This page) Cologne Extraordinaire in mini globe bottle, 1-oz. 3.50. Spray Cologne, 2-oz. 5.00, 5-oz. 10.00. Xanadu Luxury Bath Powder Spray 5-oz. 4.00. Whipped Cream Bubbling Milk Bath in unbreakable cylinder, 6¾-oz. 5.00. Xanadu Parfum in Fabergette purse flacon, 1 dram, 7.50.



UNDERSTATEMENT #2:
Soft . . . sleek . . . feminine . . . The Sea Dream Collection by Maidenform expresses the body-beautiful fashion mood of the 70's. (Opposite) 'Brieflee'® bra, 5.00. Sleek stretch bikini, 3.00. 'Brieflee'® Seamless bra, 5.50. Tailored non-cling 'Collection' petti, 5.00.
(This page) 'Undercurrent'® Contour bra, 5.00. Shape-Mates®. garterless pantie, 7.00.

If you're going to lose it, be gentle and safe.



There are a lot of ways to remove unwanted hair. But there's only one really nice way. It's a gentle cream that smells like roses, and is formulated with a new special anti-allergy agent for the utmost safety. It's called BuTo. We import it from England and you can buy it at fine stores for $5.

BuTo works quickly and efficiently on the face, and on arms and legs. It takes off unwanted hair anywhere, without getting rough about it... or growing back coarse ugly bristles. Isn't it about time you lost it?

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ROSE SCENTED
BU·TO
HAIR REMOVING CREAM

Tourneur Cosmetics, 542 LaGuardia Place, New York, N.Y

MAGNIFIGO MAGRAMÉ



Handcrafted by Ecuadorian Indians, pioneers in the art of macramé, these natural colored cabuya rope purses are both fashionable and practical. Hand workmanship assures a unique macramé pattern each time. Offered in two styles—open top and fastened flap. Both are fully lined with over-the-shoulder straps. $14.95. Size-approximately 14" x 14".

To: **House of Macramé**
2630 Avon Street, Newport Beach, Calif. 92660

Please send me (check style) · Open Top ☐ Closed Top ☐

Amount Enclosed _____

Name _____

Address _____ City _____

State _____ Zip _____

Delivery is guaranteed within two weeks.

VOGUE'S READY BEAUTY

New fruit gel-los



Just when you think there couldn't possibly be anything new in the way of face cleaners, Charles of the Ritz comes along with two new treats in their Ritual line. Both, shimmering clear gels with yummy fruit colours and fragrances that refresh faces as they clean. For morning, Rousing Face Wash, a minty liquid gel in the bottle above, wakes up sleepy faces and gets them ready for the day ahead. At night, Sparkling Gel Cleanser in the plump little jar—removes the day's makeup and oily residue but leaves behind needed, natural oils. And each skin type has its very own flavour: for oily, Wild Cherry; for normal, Citrus Tangerine; and for dry, Citrus Apple. Almost good enough to eat. . . .

Super-natural

You know what the blithe and verdant smell is? Herbs. Armloads of fennel and hops, camomile, yarrow, balm mint and mistletoe, laced with soothing rose water, and brewed for the new Ultima II Special Care Series by Charles Revson (see page 121). For sensitive dry skin: a non-irritating cleansing oil, an alcohol-less creamy rinse, a cloud-fluff under-makeup cream, and the tenderest of night creams. Sensitive oily skins are made immaculate by a soapless detergent-free facial cleanser, tautened and toned by a mineral rinse.

Away with spray

It's very nice knowing—at a time when mid-winter vacations are very nice taking—that some favourite things are all trip-shape. . . . Like Cabochard, the sophisticated, woodsy Grès perfume. Now, in a whooshy little spray bottle that goes everywhere and refills each time 'round. (More, page 58)

THIS WOMAN IS REDUCING HER WAIST, TUMMY, HIPS AND THIGHS

with the Fabulous New *SAUNA BELT*™

TRIM-JEANS

The Amazing Space Age Slenderizer that is so sensationally effective it is...

GUARANTEED TO REDUCE YOUR WAIST, TUMMY, HIPS AND THIGHS A TOTAL OF FROM 6 TO 9 INCHES IN JUST 3 DAYS OR YOUR MONEY REFUNDED

Here is how it works:



Mrs. Linda Saatsaz has slipped into her trim-jeans and is inflating them with the handy little pump provided. She is now ready to perform her 'Magic Torso' movements, an exercise program designed specially for trim-jeans.



After a few pleasant moments—about 10 minutes or so—doing her 'Magic Torso' movements, Linda is now relaxing for an additional 20 minutes while keeping her trim-jeans on. That is all there is to it.



Linda now slips her trim-jeans off and checks her 'after' measurements. Remarkable! **Linda lost 2 inches from waist, 1 inch from tummy, 1 inch from hips, 1½ inches from each thigh for a total measurement loss of 7 inches in just 1 brief session.**

"I actually lost 7 excess inches during my very first session with this incredible slenderizer and the inches came off just where I needed to lose them. I went through the program again on each of the following 2 days and the inches continued to roll off—and all without the need for dieting. Over the 3 day period, I lost a total of 4 inches from my waist—going from 29 inches down to 25 inches, 2 inches from my tummy, 2½ inches from my hips—going from 39½ inches down to 37 inches, 3 inches from each thigh—going from 24 inches down to 21 inches, for a total overall loss of 14½ inches in just 3 days with these wonder working trim-jeans."

Linda Saatsaz



THIS SUPER PRODUCT IS PRODUCING SUPER NEW SLENDERIZING FOR A HOST OF WOMEN. HERE ARE JUST A FEW:

Miss Penny Dix: *"I used the trim-jeans just 3 times and took a total of 11½ inches off my hips, thighs and middle—7 inches the very first day. No dieting and my figure has never looked better."*

Mrs. Mary Lou Wilhelm: *"Following the trim-jeans program, I reduced my waist 2½ inches, my abdomen by 2 inches, my hips by 2 inches and my thighs by 2½ inches each—I ate normally—it took just 3 days—and the inches have stayed off."*

Miss Carol Arrighi: *"I used your marvelous trim-jeans a few minutes a day for 3 days in a row and reduced my waist from 26 to 24, my tummy from 31 to 29, my hips from 36 to 34 and my thighs from 23 to 21. My new measurements are just perfect for my height."*

TRIM-JEANS—THE SPACE AGE SLENDERIZER WITH RESULTS THAT ARE OUT OF THIS WORLD. The trim-jeans are a marvel of ease, comfort and efficiency. Once you have slipped them on, you are ready for the most astounding experience in rapid slenderizing you have ever known. **Only trim-jeans has the unique features of design, including the exclusive super sauna-lock that permits the constant snug fit and solid support in all 4 areas—waist, tummy, hips and thighs—without which truly sensational results are not possible.** We recommend that the trim-jeans be used a few minutes each day for 3 days in a row when you first receive them and then several times a week until you have achieved your maximum potential inch loss. After that, for maintenance you can use the trim-jeans about twice a month or as often as you feel the need.

THE MOST REVOLUTIONARY GUARANTEE IN SLENDERIZING HISTORY. So many users of the trim-jeans obtain 'instant reducing'—are inches slimmer, inches trimmer in from just 1 to 3 sessions with this super slenderizer—**are actually losing as much as a total of 7 or more inches from their waists, tummies, hips and thighs in just 1 session and up to 14 or more inches from 3 sessions.** This principle produces really fantastic results. There may be variations of speed and/or degree of results due to individual differences in metabolism and body response. Not everyone may lose 7 inches in just 1 session and 14½ inches in 3 days but remember this: No matter what your metabolism, no matter what your body type, **if you do not lose a total of from 6 to 9 inches from your waist, tummy, hips and thighs in just 3 days, you may return the trim-jeans and the entire purchase price will be immediately refunded.**

THE AMAZING TRIM-JEANS TAKE OFF INCHES WHERE THEY NEED TO COME OFF. Your trim-jeans are designed to give you just the reducing effect you need where you need it... and the price of the trim-jeans is just $13.95 and each pair carries a FULL MONEY BACK GUARANTEE. Here is the slenderizer supreme—trim-jeans—which we sincerely believe to be the easiest fastest, most convenient, most sensationally effective waist, tummy, hip and thigh reducer ever discovered—with the most revolutionary guarantee in slenderizing history. So if you want trimmer, slimmer, sleeker measurements and you want them now, send for your trim-jeans today.

TRIM-JEANS, P.O. Box 3984, Dept. V-9, San Francisco, CA 94119

Please send me ____ Sauna Belt trim-jeans along with complete easy to use instructions, including the 'Magic Torso' Exercise Program. I understand that if I do not lose a total of from 6 to 9 inches or more off my waist, tummy, hips and thighs in just 3 days I can at that time return the trim-jeans to TRIM-JEANS and receive my money back.

For each Sauna Belt trim-jeans and complete instructions I enclose $13.95.

Cash ☐ Check ☐ Money Order ☐ (No COD's)

If you desire *RUSH* Air Mail, add $1.25 for each trim-jeans.

Woman: Waist size _____ Hip size _____

Man: Waist size _____ Hip size _____

Name _____

Address _____

City _____ State _____ Zip _____

©Sauna Belt Inc. 1970, 1971, P. O. Box 3984
San Francisco, CA 94119/Pats. Pend.

Can a girdle that holds your tummy in still keep your spirits up all day? Believe it.





Believe Warner's Slim 'n Smooth™ keeps you in a great mood while it keeps your figure in great shape all day. Because it does.

Believe that Slim 'n Smooth gives you all the control without any of the discomfort of a good control girdle. Because it does.

Because Slim 'n Smooth is different from other control girdles. It's made of a new fabric called Luxurious Comfort-Knit.™ That's why it can stretch and stretch without snapping back. That's why the pressure stays the same. And the control. Double-layer control for the hips, thighs and bottom. Triple-layer control for the tummy.

Slim 'n Smooth is at your favorite slimwear departments in four sizes (up to XX large). Panty (with or without garters) or girdle. Try it on. You may never take it off.

Slim 'n Smooth by Warner's



Warner's® designs the believable body

THE WARNACO GROUP

Love your hair





Wella Gentle Care.

Makes your hair soft and shining in 60 seconds.

Wella Gentle Care Instant Hair Conditioner. It's fast. Fabulous. It smooths, shines, adds body. Makes your hair look and feel healthy. In one minute. Get regular Gentle Care in the blue box, or with extra body for fine hair in the pink box.

The loveliest hair gets Wella care. Ask your hairdresser.

WELLA

©1971 The Wella Corp.

If wigs are such a good idea, how come you don't own one?

Wigs were always the right idea.

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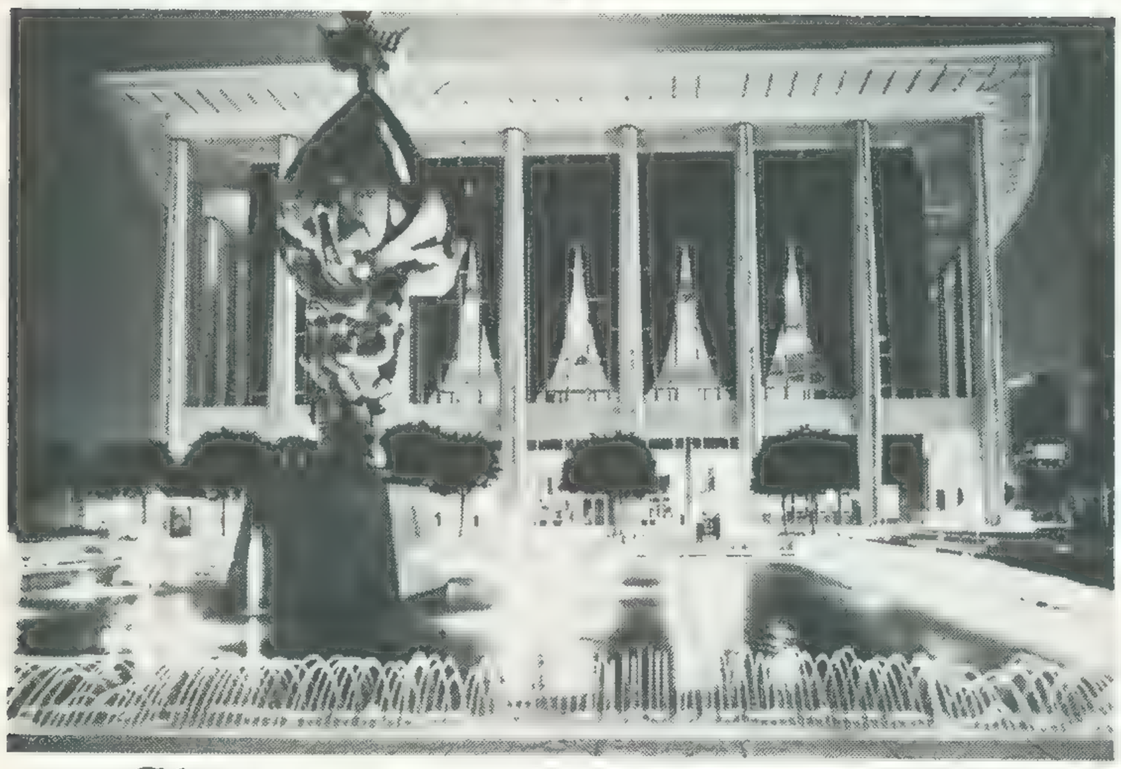
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It grieves us to observe that sporting life may be nifty for the circulation, but is Methuselah for the skin. Which is not to suggest you give up all that wind and sun, merely that you call an Avon representative to come around and show you the new American Sportsters. These are a tight, to-the-point group of skin-protectors for women (or men, or children) who think Indoors is a place to keep ski equipment in summer and sailing gear in winter. There are: richly-formulated Outdoor Shield to put on Before; Super Stick for During (great for noses and lips which take the worst punishment); and Skin Comfort Gel for After (especially if you've already worked up an advance case of dryness and chapping). All are light, colourless, absorbent, and unbeatably emollient.

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Charles of the Ritz

To Spain for sport

on an international shooting party


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Comte and Comtesse François de Riocour managed for thirty-five friends a week's partridge shoot in the wild countryside north of Sevilla. Two or three beats each morning on a ranch owned by Juan Ribero, luncheon in the field with oysters, lobsters, pâtés, grilled lamb and suckling pig, *queso de Burgos* (white cheese with honey), to give energy for three more beats before sunset drinks at the campfire. Then, each evening, a caravan back to the *parador* taken over by the group—a fortress-palace turned inn in Zafra—for music, backgammon, dinner the Spanish way, at eleven.


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1. Mme. Sylvia Piper-Fleming, Mr. Samuel R. Sutphin, Mr. James Perry. 2. Sr. Juan Ribero, Comte François de Riocour, Sr. Juan Antonio Conde. 3. Miss Jill Weldon, Comtesse François de Riocour. 4. Guests at luncheon. 5. Prince Ferdinand Bismarck, Miss Elizabeth Nicols. 6. Miss Monika Radschun. 7. Mr. David Louthan, Mr. and Mrs. James L. Harrison. 8. Miss Christa Klemm, Mr. Dennison Slater. 9. Princess Dewi Sukarno, Baron Hubert von Pantz.

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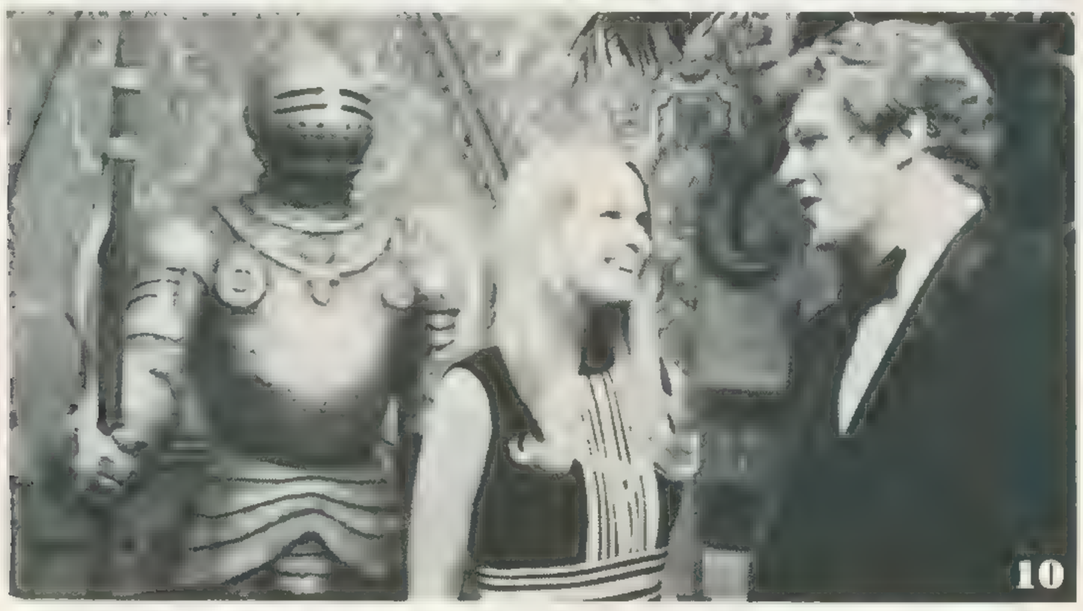
Candle-to-mirror blaze, *faux*-marble arches, red-velvet mock-ups of Viennese opera boxes—all by Peter Wolf, set designer for the Dallas Civic Opera -decorated a hotel ballroom at a dance Mr. and Mrs. Van Calvin Ellis gave for their daughters, Monica and Meredith (who will be presented again later in Austria). Paintings showed the Ellises and guests playing opera rôles, a Munich chef prepared a supper as rococo as the room, violinists strolled; then young dancers cut to rock tunes—in a "backstage" room—till breakfast.











1. In Dallas, for one night, "Vienna Opera House." 2. Mr. and Mrs. Van Calvin Ellis. 3. Mr. Donovan Campbell, junior; Miss Martha Rain. 4. Miss Pamela Caldwell; Mr. William B. Dean, junior; Miss Monica Ellis; Mr. Michael B. Wisenbaker. 5. Miss Meredith Ellis with her portrait as "Juliet." 6. Miss Hara Hunt, Mr. George E. Pittard. 7. Mrs. Clint W. Murchison, junior. 8. Mrs. Thomas Alfred Stanzel, Mr. James T. Sodeman. 9. Miss Dorothy Lay, Mr. Alexander Harris. 10. Miss Evy Kay Rhodus, Mr. Thomas R. Matter.



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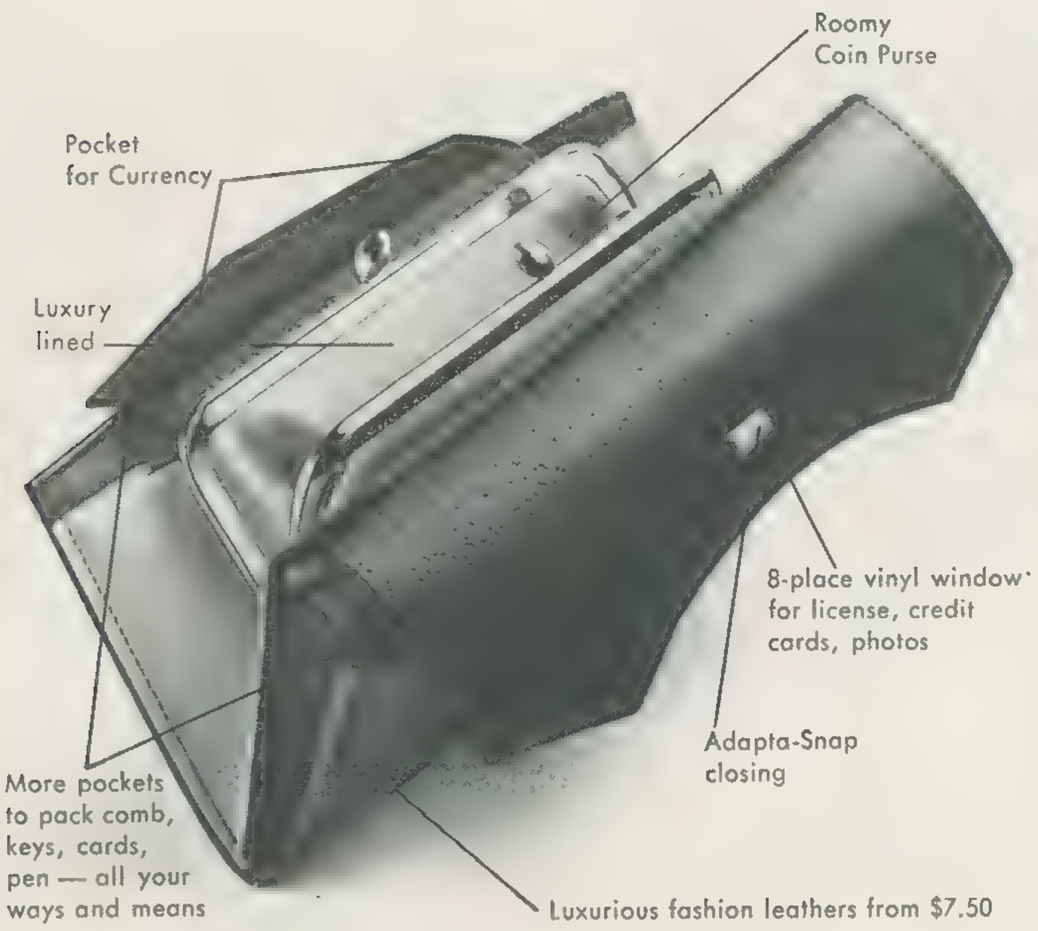
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Cook by eye: the eat-appeal of colour

BY MAXIME McKENDRY

The oldies—in Greece, Rome, or Byzantium—liked to serve food in come-on colours, elaborate disguises. In mediaeval times, colouring food gold, "endoring," was a trick pulled off with egg yolks and saffron. In fifteenth-century England, meat balls bicoloured by dipping in saffron-yellow and parsley-green batters were called "pomegranates"; fish soups were marbleized with saffron extract and "saunders," a colouring made from sandalwood. In 1971, try this palette:

"SOUP, BEAUTIFUL SOUP"

DIVIDE A THICK WHITE SOUP (VICHYSSOISE, CREAM OF CHICKEN) INTO THREE PARTS. COLOUR ONE YELLOW WITH SAFFRON BOILED IN A LITTLE WATER OR STOCK; ANOTHER, GREEN WITH BROTH STRAINED FROM PARSLEY OR MINT BOILED IN WATER TO COVER. CHILL WELL, THEN DESIGN A BEAUTIFUL BOWL OF SOUP FOR EACH GUEST. TRY WEDGES OR STRIPES OF GREEN, WHITE, YELLOW; OR HOW ABOUT A GREEN INITIAL AND A YELLOW BORDER ON THE WHITE SOUP—TO REPLACE THE PLACE CARD?

From Barbara Kafka, a collector of modern art, two recipes to please a painter's eye:

GREEN-ON-GREEN ASPARAGUS

Allow ½ pound fresh asparagus for each serving. Wash and trim asparagus and tie with light string in bundles of about 5. About 1 hour before serving, boil in salted water until just tender but still crisp.

SAUCE FOR SIX SERVINGS:

¾ cup oil-and-vinegar dressing, strongly seasoned with dry mustard
2 hard-cooked eggs, whites chopped, yolks sieved
3 shallots, finely chopped
2 tablespoons coarsely chopped capers
½ cup chopped mixed fresh green herbs, at least ½ parsley along with basil, mint, tarragon, thyme (not more than 1 teaspoon dill)

Mix sauce ingredients together and re-season if needed. Drain asparagus and arrange with tips aligned on a deep platter (not silver). Cover tips and top 1/3 of stalks with a thick layer of sauce, spooning sauce over again as it drains down. Do not chill. Serve warm on earthenware plates in a clear colour. This dish makes a handsome first course, salad course, or a luncheon main dish with clams to start and cheese and a light dessert to finish.

(Continued on page 68)



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VOGUE'S FOOD GAZETTE

(Continued from page 66)

PINK PEACHES

Barbara Kafka suggests that one start this dish in the morning, tend it occasionally all day, then serve after dinner. Allow at least 1½ large and perfect unpeeled peaches and ½ pint fresh raspberries for each person. You will need a pan—or pans—that will hold the peaches comfortably side by side and enough syrup to cover them.

SYRUP (MULTIPLY TO NEEDED AMOUNT):

2 cups water
1 cup sugar
2 strips lemon rind
1 strip orange rind
3 cloves
Grating of nutmeg
Small piece stick cinnamon
¼ cup or more white fruit liqueur (Framboise, Poire)

Bring syrup to boil, simmer ½ hour, adjust seasoning. Add peaches and poach, turning occasionally, until tender. Remove peaches with a slotted spoon, slip off skins and return skins to syrup. Boil syrup to reduce ½. Arrange peaches on a deep platter or shallow bowl—white china, silver, or crystal. Rinse raspberries in cool (not cold) water and arrange around peaches. Strain syrup and spoon over fruit until dish is filled. During the day, re-spoon the syrup over the fruit. Gradually the syrup will become rose coloured and will tint the peaches; the raspberries will give and take flavour without becoming mushy. Do not chill. Serve with whipped cream and knife, fork, and spoon for eating.

ELIZABETHAN NOSEGAYS

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SPANISH-FLAG EGGS

A COLD OMELET AS A WHEEL OF COLOUR

Scramble eggs softly in plenty of butter and season well; they will solidify when cooled. Divide the *warm* eggs into three portions and colour one red with tomato paste, another yellow with saffron or curry, and the third green with finely chopped parsley or dill. Arrange the eggs on a large round platter, in a wheel shape, alternating wedges of the three colours. Divide the sections with spokes made of herb spriglets, slivers of cucumber or tomato, radishes, straws of crisp bacon. Cold raw vegetables may be arranged around the rim. Red: sweet red pepper or tomato; yellow: sweet corn or yellow peppers; green: green peppers, gherkins, peas. Use pitted black olives in the hub of the wheel. Chill lightly.

A POLKA-DOTTED ROAST

Skewer slices of tomato and lemon with toothpicks all over the top and sides of a roast, alternating the colours. Cover with foil until 15 to 20 minutes before meat is done; remove foil and baste to glaze.

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ASTROLOGER'S VIEW OF EDWARD ALBEE



The playwright Edward Albee was born March 12, 1928, with the sun in Pisces; but the moon (mind) in Scorpio and three planets in Aquarius (fame) suggest an unusual Piscean, one who writes of his emotional discoveries and the findings of his rich imagination. A trinity in Fire signs indicates generosity, a willingness to talk honestly of what he knows and to share his love of dramatic truths. Albee's chart shows fulfillment of ideas—imagined, realized, loved. (Albee's new play, All Over, scheduled to open on Broadway this month, has Sir John Gielgud as director.)

ARIES, March 21–April 20. As you stand alone, continuously initiating, you feel the impulse to venture in two directions: One is a gamble, the other offers slower gains but promises greater accomplishment. One reason for hesitation is the need to cooperate with another; you do not always find suitable financial partners. As the dual scene confuses you, allow an old friend to rescue you with advice. With appropriate guidance, you'll end well.

TAURUS, April 21–May 21. Though you seek peace on your own terms, friends now seem either to push you toward taking a hand in their problems or to interfere in yours. You have an instinct for the propitious moment, though you may seem to lag. At the end of the first week, you make the right move, entering into a solution that proves again that though you resist prodding you drive steadily toward your goal—security.

GEMINI, May 22–June 21. You always bring joy by your youthful approach. At the moment, you seem dedicated; but as your thirst for life takes you in and out of many adventures, it now takes you into a challenge that is too competitive. You may find yourself extended beyond your capacity. If the fun seems worth the task, have it! For you, achievement is spelled out in accomplishments; this time, it may elude you.

CANCER, June 22–July 23. Once a cycle of development catches your eye, you are earnestly involved; but if you do not feel it is right for you—you are right. Instinct plays a leading rôle in your decisions. Now you seem to be defending a cause or a friend. At first your support is verbal—unusual, for talkative rôles embarrass you. Your protective-parent quality is provoked. You win, of course. Hold back one piece of information.

LEO, July 24–August 23. You seek and search, changing everything in your path, but your reasons are often misunderstood. You look domineering, but your motive is improvement—you are a reformer. You are in a creative state now; if unhindered, you will progress by introducing an advanced idea. Once inspired, you are determined that others share in your triumph. You will come to the end of the second week justified.

VIRGO, August 24–September 23. Virgo is the sign of labour, service, careers. Those born in this sign like organized reason—not speculation. Now is the time for you to depend on others to initiate action and to cooperate with them. Your test comes in how you handle matters when others supervise—a position that ordinarily is yours. Offer to evaluate, but do not impose your will. These two weeks are in the hands of partners.

LIBRA, September 24–October 23. Completion or fulfillment comes through satisfactory associations or an understanding mate. You are surrounded by bright and exciting friends. At the end of the first week, one unusual friend touches you deeply; but to rush into extravagant involvement would not be wise. Space things out for best results. For health reasons, save your energy. Your calm and repose are your greatest attractions.

SCORPIO. October 24–November 22. You are a builder and an organized money-maker; emphasis on flawless performance ensures your success. While in action, you are the most demanding in any partnership. In the first week, much depends on messages received. Get things clear, then space action out to be effective. Use your charm to convince others of your wisdom. Your resonant voice carries conviction and assurance.

SAGITTARIUS. November 23–December 22. Your humanity and love of adventure are evidenced when you travel to sell ideas. Now is the time to be a reporter, to gather ideas and information for redistribution. The first week, you collect exciting material that may cause tension. Don't be rushed into presentation of your findings; cautiously prepare an announcement for the end of the second week, when vibrations will improve.

CAPRICORN, December 23–January 20. You like to rule the kingdoms of attainment; behind a plodding and patient mien you are pushing toward coveted goals. Press your program to accomplishment at the end of the first week, when an old matter can be reconstructed. Your wits are sharpest when you are supported—this time by a newcomer. Yet, do not become overconfident at the end of the second week—the control will be lost.

AQUARIUS, January 21–February 18. Knowing that the spotlight belongs to you, you must shine. Popularity is where you score, and you have the advantage as the month gets under way, keeping up a social spin through the two weeks. Emphasize clothes and good looks to keep you ahead of competitors. Your occult sense is in top form, guides you to a unique friendship. It could be the most important one of the year.

PISCES, February 19–March 20. At first you seem to fit into any situation. Yet when you are at home, you wish you might travel. Travelling, you think of home. Discontent runs like a thin thread through everything you do. A distant matter haunts you. This indecisiveness predominates during the first week. Your desire for seclusion may waste time until the end of the second week, when a friend stimulates you to revive a dream.

BY MARIA ELISE CRUMMERE

The long, long Springtime.

That's what you get with the extra length of Salem Super Kings. And the Springtime taste of NATURAL MENTHOL, not the artificial kind, is yours in every extra puff.

Salem Super King.

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4. Cream-colour brushed denim coat by Jupiter of Paris. $60. Arbiter, 830 Lexington Avenue. Pigskin boots, $52; bucksuède jeans, $38; sky-blue English cotton turtleneck, $8. Paul Stuart, 18 East 45th St. Golden-brown elephant hide duffel, $250, Hunting World, 18 East 53 St. Perique brown suède-and-leather weekend bag, detachable shoulder strap, $160. Mark Cross, 707 Fifth Avenue. . . . **5.** Antelope suède jacket, butter soft, unlined, $140. Arbiter, 830 Lexington Avenue. . . . **6.** Wheat-brown-and-white knit cotton shirt, $25; custom made white cotton damask jeans, $40. Circa Slacks, 134 East 61 Street. . . .


1

1. Straw-colour herringbone polyester unconstructed suit by Corbin, Ltd. Pink shirt, scarlet tie. Wheat cowhide belt, brass gargoyle buckle. By Hickok. Siena leather-and-ponyskin case, shoulder strap. $120. Mark Cross. . . .




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2. String-colour basketweave cotton coat by Testa, $125; tan canvas-and-leather calf-high boots, $110. Madonna, 306 East 53rd St. . . . **3.** Fawn velvet custom knickers. $50; apple-green hand-knit vest, $45; apple-green, yellow, and white jacquard knit body shirt, $25. Circa Slacks, 134 East 61 Street. . . .


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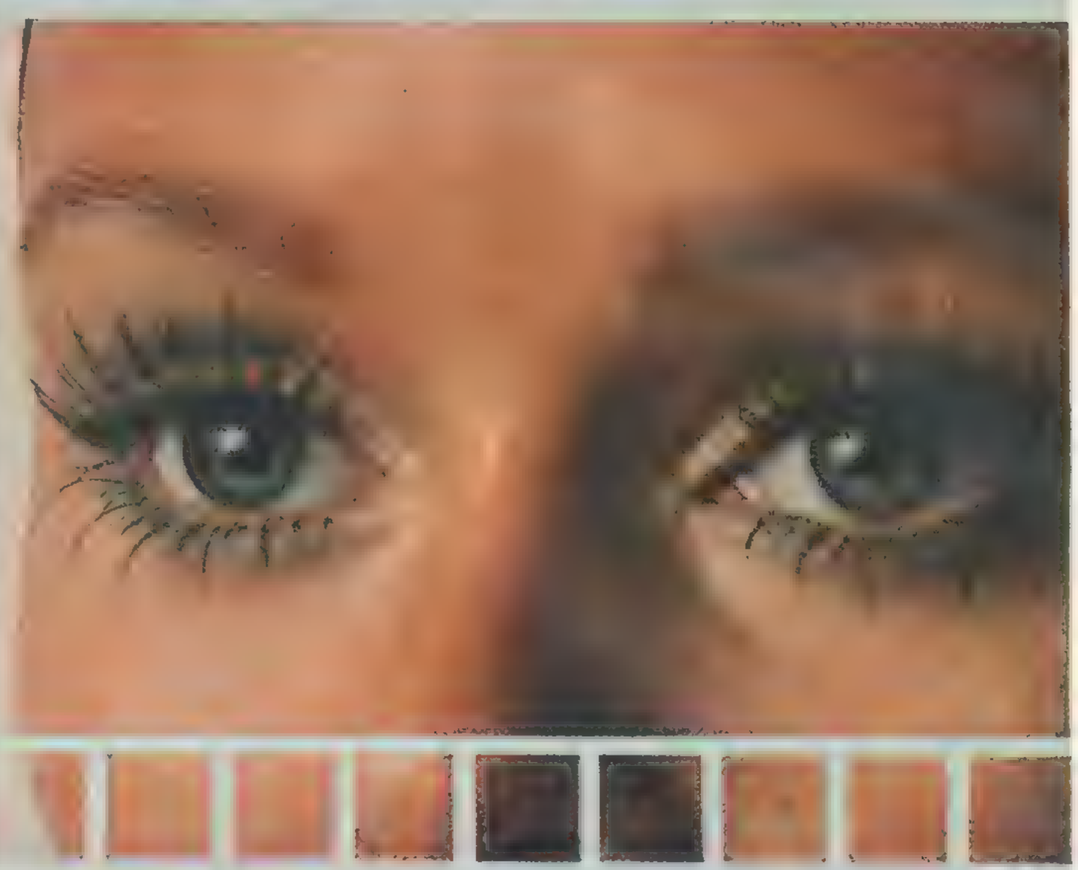
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$98

The most perfect dress you can find and the newest way to wear it—wheat jersey wrapped over little red jersey shorts. It's worn here by Leigh Taylor-Young, whom you'll run into again on the next page . . . and in* The Horsemen, *her new film

Halston International wool dress, $86; cotton shorts, $12. At Bloomingdale's; Goldwaters; J. W. Robinson. Leigh's own choker. Roman Stripe tights. Battani boots.

BARGAINS IN CHIC
33 PAGES OF FAST NEW LOOKS

BERT STERN

LEIGH TAYLOR-YOUNG

BARGAINS IN CHIC

THE CAPE, THE SKIRT, THE DASH OF IT ALL



$120

for a glorious cape
—miles of navy jersey
to fling, to swing
...to make you
look like a million

$64

for a matching wrap skirt —falls perfectly, moves beautifully...makes the total look a total success

White cotton shirt, $28; black leather belt, $12; and wool jersey cape and skirt, all by Halston International. At Bloomingdale's; Neiman-Marcus; Goldwaters; J. W. Robinson. Red suède boots: Fiorentina.

BERT STERN

LEIGH TAYLOR-YOUNG

$36

The chemise in ivory knit, flounced over the wrist, over the ankle

By Sant' Angelo for Great Times, of Antron nylon knit. At Saks Fifth Avenue; Halle's-Cleveland; H. & S. Pogue; Sakowitz; The Denver.



$32

Bare ivory knit—blue-banded, brown-bodiced, a beautiful buy

Dress by Sant' Angelo for Great Times; Celara knit of Celanese acetate. At Saks Fifth Avenue; Halle's-Cleveland; H. & S. Pogue; Sakowitz; The Denver.



$28

Grecian wrap dress in flame knit...all flou and flow

By Sant' Angelo for Great Times, of Antron nylon knit. At Lord & Taylor; Burdine's; Hudson's; Stix, Baer & Fuller; Miss Magnin.





$36

The undershirt chemise, hot-orange knit dipping back to a flamenco flounce

By Sant' Angelo for Great Times, of Antron nylon knit. Lord & Taylor; Burdine's; Hudson's; Stix, Baer & Fuller; Miss Magnin.... Another beautiful buy for evening: makeup by Polly Bergen. Coiffures on both pages, by Marc Sinclair.

BERT STERN



$65

Button right up, swing right out—the knitted white coatdress banded in colour. Worn by Shelley Duvall, new movie fizz-kid of MGM's* Brewster McCloud; *next in* The Presbyterian Church Wager *from Warner Bros.

Cotton knit dress, by Juliano Knits. Bloomingdale's; Jordan Marsh, Florida; Sakowitz; Miss Magnin. Accessocraft necklace. Tights by Danskin. Boots by Golo.

$58

Isn't this a nifty new sweater-and-skirt look?—the peplum pull with bands of colour and white ribs over a brown knit skirt

By Pierre d'Alby, of acrylic. Henri Bendel; Nan Duskin; Jordan Marsh, Florida; Sakowitz; Miss Magnin. Odyssey ropes. Trimfit tights. Ghillies: Silvia of Fiorentina.

BERT STERN

SHELLEY DUVALL

$150

Light-up-the-streets jersey—hooded top and slit skirt placketed, pocketed, banded with colour

By Santos Santiago. Top, of rayon matte jersey, $50.
Skirt, of wool jersey, $100. Fabric by Jasco.
Lord & Taylor; Higbee's; Miss Magnin.
Tights by Schiaparelli. Golo boots.
Shelley Duvall's coiffures: Alexander of Kenneth.
Makeup to light up your face, by Kenneth.

BARGAINS IN CHIC
THE COLOUR-BAND KNITS

BARGAINS IN CHIC

PRINTS TO BRIGHTEN UP YOUR DAY—AND EVENING

$90

Print to get all wrapped up in—wraparound top and swirling pleats

Two-piece jersey in brick red, sand, and turquoise. By Butch Scheck for Butch Unlimited. Trevira and wool jersey (Gianni Cereda fabric). At Henri Bendel; Sakowitz. Necklace by Odyssey. Trimfit tights. Ghillies: Silvia of Fiorentina.

$38

Country-girl calico—a reel of patchwork and a flounce at the hem

Shirtdress by Pat Ashley for Craig, of cotton and Avril (Schwartz-Liebman fabric). Junior sizes. Lord & Taylor; Hutzler's; Garfinckel's, Washington, D.C.; Hudson's; Miss Magnin. Accessocraft necklace. Dusty Bondage belt. Boots by Golo.

$150

Patchwork of prints—voyant shirtdress in quilt-patterned squares

Dress and print by Robert-David Morton, of Qiana nylon (Couleur International fabric). Bloomingdale's; Nan Duskin; Maison Blanche; I. Magnin. Necklaces by Luna Felix, Accessocraft. Belt: Margo's Ménage. Hanes tights. Golo boots.

SHELLEY DUVALL

BERT STERN

$76

Crêpe de Chine shirtdress with buttons to undo from the top down, from the hem up—depending on the place, the hour, the mood

By Marshall Klugman for S.T.J.; Avisco rayon (Maxwell fabric). At Lord & Taylor; L. S. Ayres; Miss Magnin. Belt by Margo's Ménage. Boots: Charles Jourdan. Makeup, both pages—for anyplace, any hour—from Kenneth.

BARGAINS IN CHIC

YOU'VE GOT EVENING COVERED —IN GAUCHOS, CALICO QUILT



$60

What a way to shine!— every time you strap on this sleek black tunic over its own snappy gaucho pants

By Matson, of Qiana nylon (Webco Mills fabric). Tunic, $30; gauchos, $30. Celia Sebiri choker, at Henri Bendel. Vincent Wilson pendant. K.J.L. ring. Narcissa cuffs. Belt by Lewis Purses. Charles Jourdan boots. Coiffure by François of Kenneth. Turnout, at Saks Fifth Avenue; L. S. Ayres.

PENN

$95

You get a lot to like, so do the men— bare-shouldered calico, flounces, ribbons, and quilt

By Anne Fogarty, of Antron nylon (Concord fabric).
Cadoro earrings. Shawl by Best of Three Worlds.
Rings by Alexis Kirk, Vince Pasacane.
Belle-Sharmeer tights. Delman shoes.
Coiffure by Ara Gallant.
Dress, at Saks Fifth Avenue; Jacobson's, Michigan; Vandevers; Frost Bros.



$130

Look sexy in scarlet and be quite open about it— just wear this chemise unbuttoned almost all the way

By Santos Santiago, in Trevira. Accessocraft earrings. India Nepal bracelets. Alexis Kirk rings. Round-the-Clock tights. Franklyn Welsh coiffure. Dress, at Lord & Taylor; Charles Gallay.

$145

Almost like being given a blank check— a scarfed black matte jersey shirtdress that goes on gloriously and easily night after night

By Bill Haire for Victoria Royal, in Jasco matte rayon jersey. Vincent Wilson gorget. Cuffs by Celia Sebiri, at Henri Bendel Rings by Vince Pasacane, Thomas Robbins for Tortolani-Crislu, K.J.L. Indian Head tights. Shoes by Beth's Bootery, at Saks Fifth Avenue. Suga coiffure. Dress, end of March, at Lillie Rubin; Garfinckel's, Washington, D.C.; Carson Pirie Scott.


BARGAINS
EVENING
DRESSES GOOD
FOR LONG,
LONG RUNS
IN CHIC



$110

Drawstring neck and long flounced sleeves—what an adorable way to be seen by everyone in the whole wide world

By Scott Barrie for Barrie Sport, in matte rayon jersey. K.J.L. earrings. India Nepal necklace. Alexis Kirk ring. Coiffure by François of Kenneth. Dress, at Bloomingdale's; Nan Duskin; Marie Leavell; Miss Magnin.

BARGAINS IN CHIC

THE LONG BLACK JERSEY DRESS—FOR 1,001 NIGHTS



$110

Bare shoulders and yards and yards of black jersey—you get the message. So does every man you know.

Ankle-length dress by Boutique Donald Brooks, of Jasco matte rayon jersey. Choker by R. F. Clark for William de Lillo, at Saks Fifth Avenue. Beautiful Bryans tights. David Evins shoes, at I. Miller. Coiffure by François of Kenneth. Dress, at Saks Fifth Avenue; Dayton's; Maison Blanche; Sakowitz.

PENN



$145

Red, purple, white, navy, dot...dot...dot—the print-bordered print crêpe that's all slit-up and go

By Georgette Trilère for Trimar, in rayon. Necklace by Françoise Original. Beautiful Bryans tights. Capezio shoes. Coiffure by François of Kenneth. Dress, at Bergdorf Goodman; J. W. Robinson.



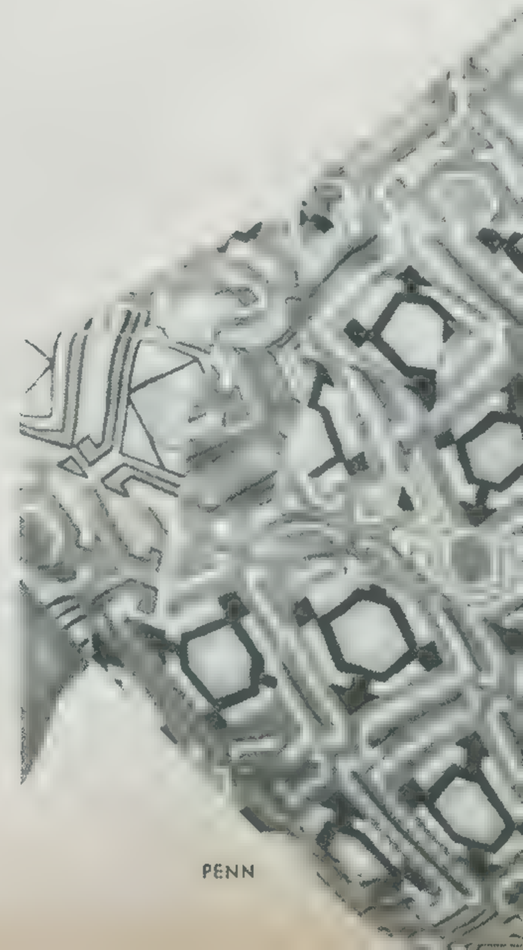
$185

Here's one you can't miss—red and white zigzags flounced at elbow and hem

By House of Branell, in Gilman Fabrics silk. Françoise Original necklace. Chadbourne tights. Capezio shoes. Coiffure by François of Kenneth. Dress, at Sara Fredericks; Maas Brothers, Florida; Stanley Korshak; Montaldo's.

BARGAINS IN CHIC

PRINTS FOR EVENING— SLIT; FLOUNCED, SEXY



PENN

$185

Look this sexy at parties and you'll go to lots more—in a tile-printed knit from some hot little kiln

Claudia by George Halley, in orange, pink, green, and blue printed cotton jersey. Jules Van Rouge earrings. Joan Blumenthal rings. Coiffure by Suga. Dress, at Lord & Taylor; Jacobson's, Michigan; Sakowitz; Montaldo's; Goldwaters.

$165

Print-bordered print in the sharpest black-and-white geometry you're about to see—at parties here, there, everywhere

Ankle-length dress by Nat Kaplan, in silk organza. Necklace by Larry Vrba for Castlecliff. Charles Elkaim cuffs. Tights by Berkshire. Shoes by Beth's Bootery, at Saks Fifth Avenue. Ara Gallant coiffure. Dress, at Bonwit Teller; Hutzler's; Garfinckel's, Washington, D.C.; Montaldo's; I. Magnin.



PENN

BARGAINS IN CHIC

THE SCARF-PRINT DRESS YOU LOVE FOR EVENING



$100

What's black and gold and bold all over?— the scarf-print dress for every little evening of your life

In silk and rayon, from Genesis. Gold earrings, at Van Cleef & Arpels. Purse by Atelier Nina. Tights by Roman Stripe. Shoes: David Evins, at I. Miller. François of Kenneth coif. Dress, also at Neiman-Marcus; Country Club Fashions.



BARGAINS
LITTLE
DIRNDL DRESSES
TO COVER
YOUR DAY
IN CHIC

$145

Many flowers for many hours—the swirl-print dress, left, in sunshiny yellows, green, and purple on black with a tiny tucked bodice and full gathered skirt

$60

Brown-and-white jersey flowers, right, blooming all day —and on to dinner

$60

Crisp white lace and piqué for your collar and cuffs, far right—a deliciously prim-and-proper shirtdress in pale-blue knit

wool. Bonnie Doon knee socks. Ghillies:
This page, coiffures by Phillip Mason of Vidal Sassoon; hat by Mr. John. Dress at Henri Bendel; Filene's; Harzfeld's; I. Magnin.

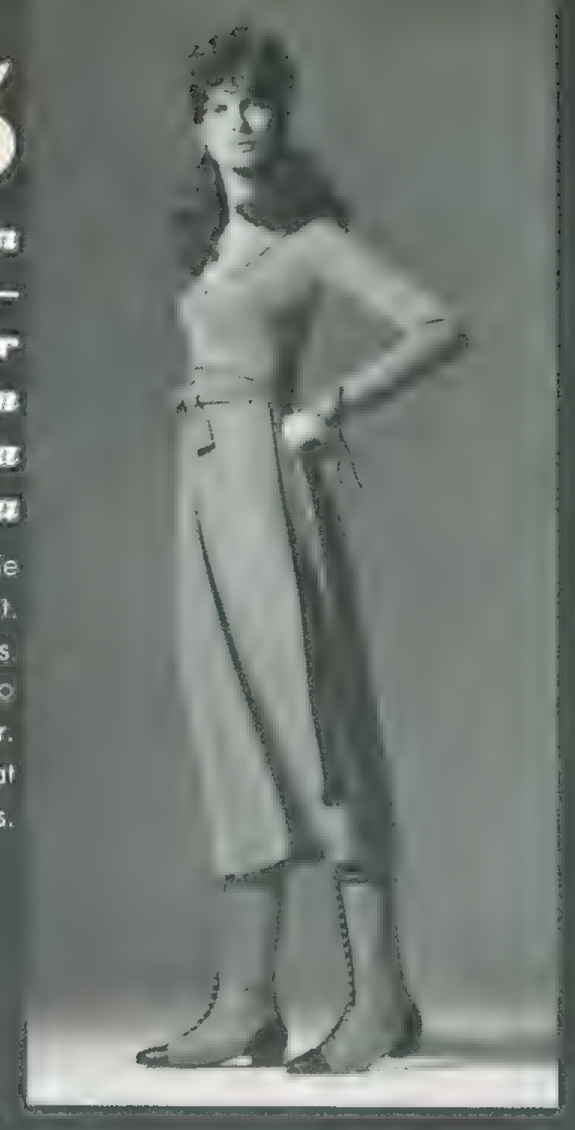




$85

The wrap dress in scarlet jersey—and what the colour does for your skin doesn't cost a penny extra

By Scott Barrie for Barrie Sport; Antron nylon knit. Cuffs: Best of Three Worlds. Boots: Piero Nuti for I. Miller. Dress, at Bloomingdale's.



$90

Happiness money can buy—black stretch jersey to make you feel thin and rich

By Robert-David Morton, of Antron nylon and Lycra. Shawl by Baar & Beards. Battani corselet. Bag: Saint Laurent Rive Gauche. Boots: Beth's Bootery, at Saks Fifth Avenue. Dress, at Bloomingdale's; Nan Duskin; I. Magnin.

$245

Brown matte jersey with a rush of pleats at the hip—if it were your only dress, you'd be right every time

By Jean Muir at Henri Bendel, of rayon. Earrings by Thomas Robbins for Tortolani-Cristu. Belt by Chantal de Vassieu. Shoes by Moya Bowler for Jerry Edouard. Dress, also at Neiman-Marcus.

BARGAINS IN CHIC

WRAPPED OR STRAPPED— THE ALL-TIME JERSEY DRESS

$56

Light up the street, wake up the town in scarlet jersey, slit and belted to beat the band

Anne Klein Ban-Lon dress of Antron nylon (Maxwell fabric).
Earrings by Thomas Robbins for Tortolani-Crislu.
Corselet by Calvin for Love Creations.
Gold boots. Dress, at Saks Fifth Avenue; Higbee's; H. & S. Pogue; Swanson's.

$56

Depend on it— navy jersey to take you as fast and far as you want to go

By Scott Barrie for Barrie Sport; Antron nylon knit. Choker: Thomas Robbins for Tortolani-Crislu. Corselet by Anne Klein for Calderon. Bag by Mark Cross. Boots: Jerry Miller at Henri Bendel. Dress, at Bloomingdale's. All coiffures by Maurice Tidy of Vidal Sassoon.

PENATI



BARGAINS IN CHIC

THE SHORT DRESS— FAST AND FRISKY

$75

Stripe up, strike out (3)—the nonstop shirtdress in brown-and-white knit

Button-front dress by Howard Lawrence for Dalton; Trevira knit. Bracelets, chains: Celia Sebiri, at Henri Bendel. Canterbury belt. Roger Vivier boots, to order: Saks Fifth Avenue. Dress, Bonwit Teller; Rich's; The Denver.

$70

Spare ribs (4)—your daily fare in brown knit

By Francesca for Damon, of polyester ribbed knit. Sheffield watch. D'Naz belt. Bag: Hide 'n Side. Knee socks: Trimfit. Shoes: Silvia of Fiorentina. Dress, at Elizabeth Arden; Battelstein's. Coiffures, here and above: Maurice Tidy of Vidal Sassoon.

$240

Crêpe de Chine tulips to arrange as you like (5)—scarfed up by day, unbuttoned for evening over a matching bandeau

By Miss Dior, in pink-on-brown silk print. Cuffs: Celia Sebiri, at Henri Bendel. Scarfs, Hanae Mori Boutique. Phoenix tights. Golo sandals. Dress, Saks Fifth Avenue; Harzfeld's; Bon Marche, Seattle. Coiffure by Phillip Mason of Vidal Sassoon.

$70

Navy plus white, white at the throat (1)—the sweater-and-skirt look in knit

Kimberly one-piece Dacron knit dress. Ruza Creations cuffs. Berkshire tights. Boots: Margaret Jerrold. Dress, at Altman's; Wanamaker's, Phila.; Woolf Brothers; J. W. Robinson.



$130

Tucked sleeves, tucked bodice (2)—white crêpe with a skirt that never stands still

By Frank Adams for Studio Six, crêpe of Avisco acetate-and-rayon (Bloomsburg Fabrics). Neck ornament: William de Lima. Belt, Elegant Berkshire Originals. Julianelli sandals. Dress, Lord & Taylor; Jordan Marsh, Boston; Sakowitz. Coiffures here and opposite by Phillip Mason of Vidal Sassoon.



$95

Rainy-day saving—the fair-or-not shirtcoat in blue-and-white denim

Jay Kobrin for Maisonette; water-resistant cotton. Rings: Oscar de la Renta, Averick Products. Watch: Dynasty. Canterbury belt. Tights by Chadbourn. Golo boots. Coif: Phillip Mason of Vidal Sassoon. Coat, Saks Fifth Avenue.



BARGAINS IN CHIC

SHIRT-LOOKS—
EVERY WAY FOR
EVERY DAY

$165

Flying panels, chamois suède—the dress to jump over shirts, pullovers, or nothing at all

By Ginala. De Noyer shirt. Latinas shoulderbag. Belt: David Mohler for Dame. David Evins boots, at I. Miller. Coiffure: Phillip Mason of Vidal Sassoon. Dress: Saks Fifth Avenue; Thalheimers; Jacobson's, Michigan; Sakowitz.



$100

Slit, stitched, ready when you are—a super-shirtdress in black-and-white Paisley

Anne Klein; Avisco rayon (Onondaga fabric).
Earrings: Thomas Robbins for Tortolani-Crislu.
Alexis Kirk bracelet.
Belts: Marquis de Suède.
Danskin tights.
Boots: Beth's Bootery at Saks Fifth Avenue.
Coif: Maurice Tidy of Vidal Sassoon.
Dress, Lord & Taylor; Dayton's; Swanson's.



$70

Patterned shirt-stripes of Delft and white—just zip and go

By Carlye, of acetate.
Napier earrings. Elegant belt. Julianelli sandals.
Coif: Maurice Tidy of Vidal Sassoon.
Dress, Miss Bergdorf of Bergdorf Goodman; Hudson's; Stix, Baer & Fuller, Joseph Magnin.





$85

Zip goes the tunic (1) and the legs tuck into boots —the pants suit in grey-and-white jacquard

Nardis of Dallas, of Dacron. Sheffield watch.
Mr. John hat. Turnout, Franklin Simon; L. S. Ayres;
Joske's Houston. Coif, Phillip Mason of Vidal Sassoon.

$75

The print does a double-take (2)—navy on white jacket, white on navy pants

Terry Morton for Parnes-Feinstein,
of polyester (Duplex International fabric).
Matson shirt, of Qiana nylon. Mr. John hat.
Bracelets: Alexis Kirk, Gucci. Belt here and
above, by Karen Ross for Nannie Walker.
Charles Jourdan shoes. Turnout, Lord & Taylor;
Rich's; Sakowitz; Frost Bros.; I. Magnin.
Coiffure by Phillip Mason of Vidal Sassoon.

$120

Stock tie and pin-stripes (3) —the sharpest move you can make in navy and white

Patrick Porter for Rona, of Fortrel, with
a white shirt (not shown). Matson striped
shirt, here, of Dacron and cotton. Boots:
Battani Boutique. Pants suit, Bonwit Teller;
Jacobson's, Michigan; Sakowitz; I. Magnin.
Coiffure by Maurice Tidy of Vidal Sassoon.

$55

Ribs and knickers (4)— your friend the jumpsuit in cinnamon knit

Liz Claiborne for Tricots by Youth Guild,
of wool, linen, and Arnel.
Sheffield watch. Canterbury belt.
Boots by Charles Jourdan. Jump, in junior sizes, at
Miss Bergdorf of Bergdorf Goodman;
Jacobson's, Michigan; Joseph Magnin.

$56

A belted linen-y shirt-tunic and knickers (5) can be your everyday turnout

Jane Justin for Don Sophisticates, of beige Dacron
and linen (Alamac fabric). Ruza Creations cuff.
Watch by Sheffield. Belt by D'Naz.
Shoulderbag by Lewis Purses. Boots: Walter
Steiger for Pancaldi. Turnout,
Lord & Taylor; Dey Bros.; O'Neil's.

$58

Button up your jersey jump (6), tuck it into boots . . . and tomorrow the world

Gene Berk for Paganne; Ban-Lon of Antron nylon.
Belt and cuff by Freiman for Nature's Children.
Boots: Piero Nuti for I. Miller. Jumpsuit at
Lord & Taylor; Higbee's; Jacobson's, Michigan.
Coiffures, here and above, by
Maurice Tidy of Vidal Sassoon.

PENATI

4

5

6

7

$68

Go to town in navy knit (7)—
the gaucho jumpsuit plus white legs

Richard Frontman, of polyester. Ruza Creations cuffs. Dynasty watch. Elegant belt. Roman Stripe tights. Shoes by Beth's Bootery at Saks Fifth Avenue. Jump, Saks Fifth Avenue; L. S. Ayres; Frost Bros. Coif, Phillip Mason of Vidal Sassoon.





$185

Slit navy chemise (1)—three wonderful things for a crêpe dress to be this spring

By Helga; Enka rayon and Celanese acetate (William Rose fabric). Plastic heart: Thomas Robbins for Tortolani-Crislu. Berkshire tights. Shoes: Julianelli. Coif: Phillip Mason of Vidal Sassoon. Dress, Bonwit Teller; Harzfeld's; Bullock's Wilshire.

$80

Everybody's friend in fashion (2), the shirtdress—clean and crisp and biscuit brown

By Achille Dattilo; Fibranne and silk. La Tienda necklace. Belt: Elegant. Shoes, Henri Bendel. Coif: Phillip Mason of Vidal Sassoon. Dress, Sara Fredericks; Marshall Field; Sakowitz.

$130

The jumper-and-shirt look (3) all put together for you in navy and white, and zipped to go

Beene Bazaar one-piece rayon crêpe dress. Mr. John hat. Choker by Thomas Robbins for Tortolani-Crislu. Belt: Elegant. Boots by Charles Jourdan. Coiffure by Maurice Tidy of Vidal Sassoon. Dress, Saks Fifth Avenue.

$295

Join the navy and see the world (4)—everyone's everywhere/everytime shirtdress in navy silk and brass buttons

By Travilla; Onondaga fabric. Earrings by Thomas Robbins for Tortolani-Crislu. Belt: James Carpenter for Gia. Round-the-Clock tights. Mademoiselle shoes. Coif: Maurice Tidy of Vidal Sassoon. Dress, Martha's; Frost Bros.; May D & F; J. W. Robinson.

BARGAINS
SLITS AND
SHIRT-LOOKS
INVITE

$136

Separate dividends (5)—pieces of suède and a little knit romper to juggle around six ways from Sunday

Ginala buttoned chamois suède skirt; $85. Lord & Taylor; Hutzler's; Thalhimers. Nutria suède vest: Joan Kavanaugh for Casa Cuero; $38. Weber beige cotton knit romper; $13. Abraham & Straus. Choker: Thomas Robbins for Tortolani-Cristo. Cuffs: Ruza Creations. Belt: Anne Klein for Calderon. Berkshire tights. Boots: David Evins, at I. Miller. Coif, Maurice Tidy of Vidal Sassoon.

$70

Knit, slit, zip—a grey wool chemise that can simplify your whole life

Two-way zip, red legs a good part of the way—dress by Ginori, in Calvert Knit fabric, knitted in America. At Bonwit Teller; Garfinckel's, Washington, D.C.; Hudson's; L. S. Ayres; Stix, Baer & Fuller. Earrings: Flemming for Judith McCann Designs. Rings by K.J.L., Alexis Kirk, Vince Pasacane. Tights by Danskin. David Evins shoes.

BARGAINS IN CHIC

DAY DRESSES YOU WEAR WITH RED LEGS

$85

The zippiest rib-run for your money—a little wheat knit chemise

Short-sleeved and zipping straight up to the neck. By Frank Masandrea for Modelia; acrylic and wool. At Saks Fifth Avenue; Swanson's. Cuffs: Celia Sebiri for Henri Bendel. Tights by Danskin. Shoes: Silvia of Fiorentina.

$46

What a terrific day's journey into night—cotton knit at its sexiest, bare-armed, red plus black

Chemise and neck scarf by Diane von Fürstenberg. March 15, at Lord & Taylor; Hutzler's; Neiman-Marcus. Necklace by Richelieu. Hanes tights. Shoes: Piero Nuti for I. Miller.

$95

Everything you want in a shirtdress—slit, zip, wrap, and a small clean print

By Kasper for Joan Leslie, in Celanese acetate and Avisco rayon (Fisher & Gentile fabric). At Altman's; Jordan Marsh, Boston; Garfinckel's, Washington, D.C.; Harzfeld's; Frost Bros. Cuffs by Ruza Creations. Danskin tights. Boots by David Evins. Coiffures, both pages, Phillip Mason of Vidal Sassoon. Curved-chrome stool, far left, with tan leather seat, designed by John Behinger; the undulant white Fiberglas rocker, above, by Cesare Leonardi. Both imported by Stendig Furniture.

BERT STERN

GENIUS

WHAT IS IT? WHO HAS IT?

Curious, elusive, chaotic, kinetic, genius, when it lights, throws a mighty beam

BY ANTHONY STORR

EDITOR'S NOTE: *Anthony Storr, who took his medical degree in 1944, has practised as a psychiatrist in London. During the summer of 1969 he conducted a course on creativity at Harvard University. Among the books by Dr. Storr are* Sexual Deviation, The Integrity of the Personality, *and* Human Aggression. *In addition, he contributed to a study of Sir Winston Churchill called* Churchill Revised: A Critical Assessment.

All over America, solemn-faced, ambitious executives are abandoning rational thought, allowing imagination free rein, abstaining from critical comment upon their own or their colleagues' ideas, and hoping that inspiration will find the solution to whatever business problem is taxing them, even if this be no more than the discovery of some new form of plastic bottletop. "Creativity" must be one of the most abused words of the century, as well as one of the most fashionable; but do we really know anything about creativity? The answer seems to be "a little, but not very much."

In the nineteenth century—before Freud had displaced both reason and will from their pre-eminence in the hierarchy of the mind—effort, enthusiasm, and drive were thought to be the essential prerequisites for original achievement. Nowadays we favour the theory that the flowering of talent is determined to a large degree by early environment, and that if equality of opportunity were more of a reality than a catchword, a far greater number of gifted persons would emerge than now have the chance to do so. Whether this is actually so remains to be demonstrated, but there is growing evidence that the doubtful abstraction "intelligence" is more dependent upon the stimulation afforded by educated parents and a bookish home than was supposed even a few years ago.

The original sense of the word "genius," the Roman equivalent of the Greek *psyche*, is closer to the idea of inspiration than to that of high intelligence combined with effort. The ancients believed that the genius or *psyche* was the life spirit active in procreation. This spirit, which often assumed the form of a snake, was something dissociated from the conscious self. Both Greeks and Romans conceived of creative power as something that had to be cajoled rather than something that automatically came into action as a result of zeal and industry.

Throughout history there have been two schools of thought represented in writings about genius and creativity. One school firmly denies any association between creativity and mental instability; the other alleges that the two are intimately connected. Hogarth said, "I know of no such thing as a genius, genius is nothing but labour and diligence." Even better known is Carlyle's remark that genius is first of all a transcendent capacity of taking trouble. On the other hand, Montaigne, in his essay on drunkenness, quoted two of his favourite authors: "And, as Plato says that in vain does a sober-minded man knock at the doors of poetry, so Aristotle says that no mind of any eminence is free from a tinge of madness." There is a confusion here that is the result of quoting Plato out of context, and that seems to have bedevilled thinking about the subject right down to our own day.

Plato did in fact distinguish between clinical insanity and inspiration, but he is often quoted as if he did not, with the result that genius and madness became more and more closely linked in the popular mind. Of course, there is some connection between madness and inspiration, in that both the mad person and the inspired person feel themselves to be under the influence of forces that are beyond conscious control and can not be summoned at will. But whereas the insane person succumbs to these forces, the creative person puts them to use. In most instances when a creative person becomes insane, his creativity is impaired or ceases altogether.

The association between genius and insanity is a romantic one. It even finds an echo in our own day in the writings of some existential analysts. In reading R. D. Laing, for example, it is hard not to carry away the impression that only those who have been through the fire of a schizophrenic episode have any real grasp of what life is all about. Havelock Ellis, best known for his studies in the psychology of sex, was one of those who believed that creativity and madness *ought* to be allied, even though the association might be difficult to prove. In 1904, he published *A Study of British Genius*. The basis for the book was a selection of 1,030 names from the *Dictionary of National Biography*. It is with evident regret that he noted that, of all these people, only 4.2 per cent were demonstrably insane. "The association of genius with insanity is not, I believe, without significance, but in the face of the fact that its occurrence is only demonstrable in less than 5 per cent of the cases, we must put out of court any theory as to genius being a form of insanity."

By far the most extensive study of gifted persons is that of Lewis Terman, who studied, and was able to follow from childhood into adult life, over fifteen hundred children with I.Q.'s ranging from a lower limit of 135 to 190 and over. It turned out that, on the whole, these gifted individuals were not only much more intelligent than the average but also healthier. Their physiques and general health were superior; and their mental stability also above average. The incidence of insanity, delinquency, alcoholism, and homosexuality was less than the average for the population as a whole. Terman concluded that success in adult life—and, of course, these people were more successful than average—"is usually associated with emo- (Continued on page 154)

CELEBRATION OF GENIUS AT THE ROTHKO CHAPEL

The outward and visible signs of genius: a monument to an extraordinary period in American intellectual and spiritual life—profound, powerful, and deeply idealistic—Barnett Newman's sculpture "The Broken Obelisk," *right,* and Mark Rothko's paintings assembled at this new chapel in Houston, Texas. The huge Cor-Ten steel sculpture was dedicated by Barnett Newman to the Reverend Dr. Martin Luther King, Jr. after his assassination as tribute to Dr. King's life and work. The fourteen vast paintings, sombre, almost monochrome, "the colours of blood and wine" (four shown on the next pages), represent the crowning sum of Rothko's work, the effort of his last three years. Before his death, Rothko had said of these paintings: "I was always looking for something more." The eight-sided chapel and the reflecting pool before it, designed by Howard Barnstone and Eugene Aubry, are a major event in contemporary art—a religious project on the scale of the Matisse chapel in Vence, France. Given by John and Dominque de Ménil, Houston art patrons, the ensemble of building and art is attached to the Institute of Religion and Human Development, interdisciplinary and ecumenical, which seeks to increase the physical and psychological help available from medicine and religion, all religions.

BARNETT NEWMAN'S SCULPTURE
"THE BROKEN OBELISK"
IN FRONT OF THE ROTHKO CHAPEL

VOGUE, March 1, 1971

RODNEY MARIONNEAUX

MARK ROTHKO, AMERICAN GENIUS,

in a unique photograph taken shortly before his death in 1970, with four of the fourteen huge paintings that now encircle the interior of the Rothko Chapel in Houston, Texas. In this sky-lighted studio where Rothko worked in New York City, the walls were re-created to the actual scale of the sky-lighted octagon shape in the extraordinary ecumenical chapel dedicated on February 27.

ALEXANDER LIBERMAN



PEOPLE ARE TALKING ABOUT

WOMEN IN ROCK:

"Don't sing me no songs 'bout bad women!"

BY J MARKS

One of the most melodic and mysterious songs about women to come from the rich alternate culture of rock music is Leonard Cohen's "Suzanne": "Suzanne takes you down/To her place by the river,/You can hear the boats go by,/You can spend the night forever,/And the sun pours down like honey/ On our lady of the harbour;/And she shows you where to look/Amid the garbage and the flowers." Or so it seems to young men.

"That's the kind of song," Sally Kempton, one of the heroines of Women's Lib, said, "that perpetuates the ridiculous mystic view of women—somewhere between the Virgin Mary and Chicken Soup!"

That view of women made popular by semi-mystics like D. H. Lawrence is offensive. Such sentimentality is the habitual by-product of the young-man-in-love. In such a vapid state, the male usually writes lyrics to dignify his own feelings: The young woman is secondary. For the truth of the matter is that almost everything men know about women is the gospel according to other, older men. We men plunge into love affairs armed with Henry James, Shakespeare, and James Joyce. That "amazing perceptivity of matters pertaining to the female psyche" that male critics adore when discussing Molly's famous monologue in *Ulysses*, Shakespeare's Lady Macbeth, or the Beatles' "Eleanor Rigby" is the male admiration of other males' guesses at what it's like to be a woman. Meanwhile Nin, Woolf, and other female writers remain in the backwash of major world literature.

"Surely it's better in the world of rock," I suggested to Sally Kempton.

She gave me the unfetching smile of a non-chick and said flatly: "The world of rock is the worst place for a girl to find herself." Another feminist, Judy Parker of the *Los Angeles Free Press*, pinpointed her complaint this way: "I blame the rock culture for opting for chauvinism and patriarchy in one of the only important alternative cultures that this generation has come up with."

And so I started thinking about the lyrics of rock tunes dedicated to women, and I realized exactly what the feminists were talking about. There's just no question about it: Pop is totally male. Women singers are almost nonexistent, and those who do exist have written few, if any, love songs. And the songs of men are a projection of just the kind of chauvinism that women have grown to loathe as a roadblock in their march towards liberation.

One Canadian group called the Guess Who made a major hit out of a savage attack on America envisioned as a female: "American woman, said get away . . . I don't need your war machines/I don't need your ghetto scenes/ Now woman, get away from me. . . ."

Hit songwriter Jimmy Webb sees marriage in similar terms in "The Hive": "Behold the formal female disappearing thru the doorway. She had/Dreamed of this since she was only nine,/She's never really fought it and now by god she's got it and the/Altar crouches silently waiting for the virgin to arrive,/And you can almost hear her screaming in the hive." Which has to be one of the most anti-female songs of all time.

The double standard by which men have traditionally permitted themselves license they prohibit women is mirrored in many pop tunes, such as Mick Jagger's famous "Back Street Girl": "Please, don't be part of my life,/Please, keep yourself to yourself./ Please, don't you bother my wife,/That way, you won't get no help./Don't try to ride on my horse,/You're rather common and coarse, anyway./Don't want you out in my world,/Just you be my back street girl."

The most notorious image of women in rock is the out-and-out stag song that is groaned, grunted, screamed, whispered, cried, snorted, growled, purred, and sputtered by the *primi ballerini* of rock. The trend was started by Mick Jagger in the song "Going Home." No nuance of his musical orgasm is left to the imagination. As such, his performance is likely to be better received by other males than by females who may not be able or willing to share the self-indulgent, masturbatory illusion. When such a top singer as Jim Morrison of the Doors wails "Light My Fire," he is theatrically fondling his audience's male ego by intimating the masculine fantasy in which self-satisfaction, phallic competition, and auto-eroticism exist in a highly hybridized relationship with performance. "When I last did it [dropped his pants publicly]," Morrison says on the Doors' recorded "live" performance, "grown men wept and policemen turned in their badges!" Clearly, he's not inviting girls to perform an act; he's inviting other males to share his reaction to the re-creation of that act. It's homo-eroticism.

This kind of sexual self-esteem becomes uncomfortably explicit in such a lyric as the one written by Peter Sarstedt, "And the Boys Lazed on the Veranda" in which a Dietrich-like male singer with the group called Fresh Out of Borstal sings: "They're not for you little girl/They're much too beautiful for that." Clearly we have reached the end of heterosexuality.

"We have come so far politically and culturally," Sally Kempton said summarily, "but guys still are in the Dark Ages about women. They still think that the answer to every girl's problem is a man." Meanwhile back at the Fillmore, Robert Plant of the Led Zeppelin stands before a huge crowd of young men and women and shouts a lyric that has to be the ultimate stag tune: "All the good times/I've been misusin'/ Way, way down inside/I'm gonna give you my love,/I'm gonna give you every inch of my love,/Gonna give you my love./Wanna whole lotta love?"

"O, don't tell me nothin' 'bout them dumb guys," the late Janis Joplin once told me. "I know where they're at. Man, I just made love to 25,000 people for two hours, and now I'm goin' home alone! So don't sing me no songs 'bout bad women, 'cause I got misery of my own." ▼

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GONE LADIES

for Pauline Boty

Where in the world is Helen gone,
Whose loveliness demolished Troy,
Sheba, Salome, and the wan
Licentious Queen of Avalon,
And where is she who could enjoy
Caesar—and Anthony enthral,
And she who bore God's only boy?
Where is the snow we watched last Fall?

And tell me anyone who can
The whereabouts of Heloïs
Whose so by love enchanted man
Sooner would risk castration than
Leave her; and was. Does Beatrice
Still cross the bridge at evencall?
And who is waiting for Lucrece?
Where is the snow we watched last Fall?

And where is Marilyn who crept
Into an endless reverie
Where death her comforted and kept
Safe in his arms until she wept?
Where is Sheherazade and she
On whom some people blame it all,
Delicious Eve, oh, answer me!
Where is the snow we watched last Fall?

Bird, do not seek to know from me
Who was the fairest of them all;
What would you say if I asked thee,
Where is the snow we watched last Fall?

—CHRISTOPHER LOGUE

WOMAN FIRST



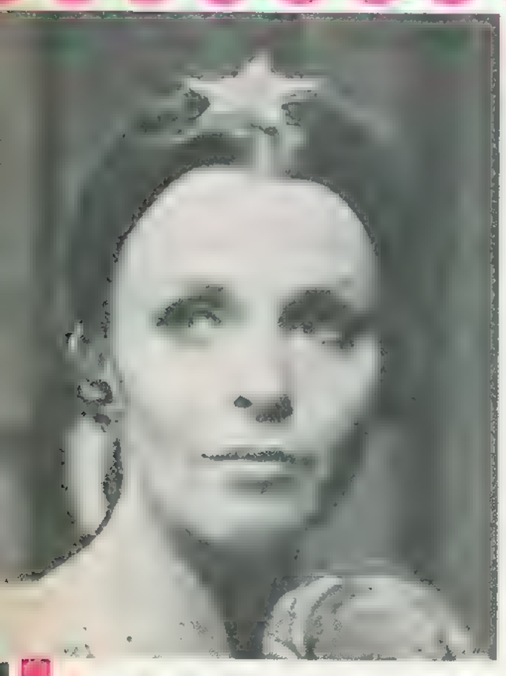
Karen Black

"I'm there and I got there being a woman"

Karen Black, *left,* with her dog Howard, is a stunner of an actress—the first of a trend she has started—a thoroughly 'seventies woman with all the stops out. Rayette, her whine-and-roar of a rôle in *Five Easy Pieces,* is already a classic. "Rayette and I are very much alike. I just did what she'd do. I'm just embarrassed how easy it was." Part of the 'sixties spurt of energy that spun from Off-Broadway and the new personal movie, such as *Easy Rider* and *Five Easy Pieces,* in both of which she appeared, Karen grew up in Park Ridge, Illinois, stopped off at Northwestern University on her way to New York where she worked as a waitress and clowned in improvised theatre. Karen Black has just finished her fifth movie, about West Coast drug pushing, is recording an album in Nashville that includes one of her own songs, "Ballad in C." "Don't ask me to sing it. It makes me cry. It took hours to record it because I kept bursting into tears." Sulky, funny, a terrific flirt, Karen Black can swoop in and out of a conversation with an endearing toughness. "I don't believe in shoulds, can'ts, or don'ts. Each of us is his own world. And best of all, I'm a woman."

PEOPLE ARE TALKING ABOUT

WOMAN *two faces of a century*



1879

NORA WALKED OUT AND SLAMMED THE DOOR

BY MOLLY HASKELL

It has been almost a hundred years since Henrik Ibsen wrote *A Doll's House* and Nora walked out, closing the door on her husband and children with the slam heard round the world. A century is a long time, especially for a play supposedly concerned with a social problem—something called women's rights—rather than the larger themes of great drama, a play calling for reform rather than regeneration. Even Bernard Shaw, no less an admirer of the New Woman than he was of Ibsen, felt the play served a primarily utilitarian purpose and would be "as flat as ditchwater when *A Midsummer Night's Dream* will still be as fresh as paint." Admittedly *A Doll's House* is one of Ibsen's lesser plays, and Nora's step seems only a beginning. We want to know what happens next, after she crosses the threshold. And yet here it is, in a new Broadway production starring Claire Bloom (*left*), crossing the barriers of time, nationality, and theatrical fashion as if it were here and now.

There are, of course, differences. The departure that shocked the audiences of 1879 now seems inevitable. The uniqueness, even neuroticism, of Nora's position—her declaration of independence—has become archetypal, while the behaviour of Torvald, the husband, considered reasonable by Victorians, now seems quietly insane. And when Nora tells him that she has been living for eight years with him, a stranger, her words have a familiar ring. But precisely because the shock has worn off without the "problem" being solved, we are able to see that both the problem and the play have deeper reverberations than we imagined, and that Ibsen, like all great artists, was ahead of his time.

For the ultimate grandeur of Ibsen's vision lies in its insistence on individual identity and the freedom to find the self beyond sex. *A Doll's House* is *about* Women's Liberation to the extent that Women's Liberation itself is about something more profound and far-reaching than the immediate gains of equal salaries and job opportunities and day-care centres. It is about the inalienable right of a woman to be a human being rather than an attachment to someone else, to embark on the path of self-discovery not against the opposition of society but with the encouragement most men have from birth. And it assumes, finally and most importantly, that in the liberation of woman is the liberation of man.

Seeing *A Doll's House* now, under Patrick Garland's direction, one (Continued on page 163)

1971: REFLECTIONS OF AN EMPTY WOMAN

BY NEIL SIMON

AN EXTRAORDINARY MOMENT—THE CONFESSION OF A FORTY-YEAR-OLD WOMAN, PLAYED BRILLIANTLY BY BETSY VON FURSTENBERG (below), WHOSE MARRIAGE HAS BEEN PULLED OUT FROM UNDER HER—FROM NEIL SIMON'S FLAWED BUT ENORMOUSLY MOVING PLAY ABOUT 'SEVENTIES WOMEN AND THEIR LIVES, *THE GINGERBREAD LADY*, A HIT IN SPITE OF ITSELF.

"Did you know that in 1950 I was voted the prettiest girl at the University of Michigan? An All-American halfback was willing to give up a trip to the Rose Bowl for one night of my favours. In 1951 I switched schools and was voted the prettiest girl at the University of Southern California. I received on the average of fifteen sexual proposals a week—at least two from the faculty.

"When I was sixteen I was offered a seven-year contract by RKO Pictures. They knew I couldn't act, they didn't even care. They said the way I looked, it wasn't important. When I was seventeen years old, a married psychiatrist in Los Angeles drove his car into a tree because I wouldn't answer his phone calls. You can read all of this in my diaries, I still have them.

"When I was nineteen I had an affair with a boy who was the son of the largest book publisher in the world. When I was twenty, I had an affair *with* the largest book publisher in the world. The son threatened to kill the father, but by then I was having an affair with the youngest symphony conductor in the world.

"When I was twenty-three, I *slept* with a member of the British Royal Household. I slept with him—in the British Royal House. There is a senator living in Washington, D.C., today, who will vote any way I want him to vote by spending just one morning in Washington, D.C. I have had more men, men in politics, in the arts, in the sciences, more of the most influential men in the world, in love with me, desirous of me, *hungry* for me, than any woman I ever met in my entire life and that son-of-a-bitch four-hundred-dollar-a-week television-salesman husband of mine tells me *he isn't interested?? Then let him get out, I don't need him!!*

"I am forty years old today and my skin is as smooth and as creamy white as it was when I was sixteen.

"We spent two months on the beach at Westhampton last summer and the sun never once touched my body. I wore more clothes on the beach than I do in New York in January. In Acapulco last year the Mexicans thought I was some kind of a White Goddess. They would bow to me on the streets.

"Last December in Los Angeles, that boy I had an affair with, the book publisher's son, called me at the Beverly Hills Hotel, *dying* to see me. He came over and we had cocktails in the Polo Lounge. He looked like my father. My *father*. And then the waiter came over, and I swear, may God strike me dead as I sit here, the waiter asked for my I. D. card. I don't even think it's twenty-one in California, I think you have to be eighteen. I know it's dark in the Polo Lounge, but it's not *that* dark.

"I'm not a stupid woman, I know that. I've travelled a lot, I'm well-read, well-educated, I went to two universities. I have had marvellous intellectual conversations with some of the most brilliant men in the world. But the things that men admire most in a woman are her femininity and her beauty.

"I know I'm vain. I never pretended I'm not. I devote my whole day to myself, to my face, to my body. I sleep all morning so my eyes won't be red. I bathe twice a day in soft water, I buy the world's most expensive creams, I have a Japanese man who lives in White Plains come down twice a week just to do my feet.

"I swear. He says I have the feet of an Oriental woman. Can you imagine? Born in Grand Rapids, Michigan, with the feet of an Oriental woman. But I've never done any of it for me. None of it. It's what my husband wanted when he came into his house at night, what all men want . . . femininity and beauty. If it no longer interests him, then I assure you that somewhere soon, someplace, someone else will be very, very, very interested!" ▼



More than a Fight, a crunch of values

ALI VS. FRAZIER

BY PETE AXTHELM

The white Baltimore cab driver spat the words contemptuously: "You sportswriters should be ashamed of yourselves. If you didn't encourage it, that bum would never get a fight, let alone a ten-million-dollar fight." It was early January. The Baltimore Colts were fighting for a football championship, but the cabbie was preoccupied with a fight that remained two months away. . . .

Five Harlem kids had just finished a pickup basketball game at Trinity Church's chapel on 155th Street. It was still January, and a New York Knicks basketball game was on television when they stopped in a bar for a beer. But within minutes the game and the sport that belongs to the Harlem playgrounds were forgotten, and the kids were embroiled in an argument about the fight. . . .

For months, even years, the debates have raged. That fight is at last upon us: Muhammad Ali versus Joe Frazier, the most anticipated, emotional sports event in decades—the event that has transcended sporting seasons and somehow aroused even the most casual sports fans. Financially, the coming battle in New York's Madison Square Garden will have staggering impact; regardless of the outcome, each fighter will earn two-and-a-half million dollars for his evening's work. Aesthetically, it promises to be an extraordinary clash between two gifted, undefeated heavyweight champions with intriguingly different styles. But the fight's true appeal is far more sweeping. Millions will view it as a brutally acted morality play, a sweaty clash between forces of good and evil.

To legions of the young and Black and persecuted, Ali will be battling not just Frazier, but all the Establishment forces that drove him from the ring for political reasons and kept him in exile for three and a half years at the height of his career. Other millions will see Frazier as a Black "white hope," left-hooking for the forces of law and order against Ali, the Black Muslim and draft resister who has taunted white America for too long.

Frazier is a strong, proud man, too, assuredly no Uncle Tom; he would love it if people would simply respect him for his skill and power—and the job he hopes to do on Ali. Indeed, when he comes out of his corner in his familiar "smokin'" style, brawling and pressuring his opponent at a frantic pace, all the stereotypes and twisted loyalties toward him may be replaced by simple appreciation. But until then, Frazier will be overshadowed—as all Ali's rivals have been—by the turbulent emotions stirred by Ali.

As the young Cassius Clay, Ali managed to infuriate many boxing people with sheer brashness and noise. Later he troubled them by joining the Muslims and changing his name. Then, four years ago, he shocked the public by refusing to step forward at a Houston draft centre and accept induction into the armed forces. Boxing commissions and the courts—in that order—declared him guilty; his legal appeals are still going on. But regardless of his right to those appeals, boxing officials, politicians, and patriotic groups managed to keep him from practising his profession after he resisted the draft. While Frazier fought his way to the vacated heavyweight title, Ali found his own audience on college campuses and ghetto street corners—where he gradually became one of the country's authentic folk heroes.

Five months ago, the changing attitudes in the country and some adroit manoeuvring by Black Atlanta politician Leroy Johnson brought Ali back into the ring. He whipped Jerry Quarry impressively in Atlanta, then struggled with rugged, clumsy Oscar Bonavena before knocking him out in New York. His form in the two bouts raised several questions. He never moved with the dazzling speed that earned him a reputation as the fastest heavyweight of all time, but he did handle two good opponents despite his long layoff from competition. Some experts feel that he has lost something over the years; others say he is simply more mature, able to accomplish his goals without as many flurries of uneconomical motion.

Frazier will provide some answers quickly. If Ali is actually a step slower than he once was, he may be caught with some of Frazier's punches; if the years in exile robbed him of some stamina, Frazier may wear him down in the late rounds. But at twenty-nine, Ali insists that he is just becoming a complete man, and there seems little doubt that his battle against racism has brought him a psychological maturity few athletes attain. If his body is as durable as his spirit, he is unlikely to falter after coming back this far.



More than life: the art of being Gilbert and George

Gilbert and George are not an English vaudeville team. They are art. More precisely, they are human sculptures who have pushed the distinction between art and life to its most absurd limit. As "singing sculpture," they paint themselves with gold paint and, with a cane and a glove and wearing almost identical suits, turn on the tape of an old music-hall song, climb up on a table, move in time with the music for up to seven hours. Off the table, they work at being art in real life, too, more a hit in Europe than at home in London. Graduates of St. Martin's School of Art there, they have been art since 1967. "We like to think that we think like businessmen," said George, "although of course we know that is a very artistic thing to say."

DERRY MOORE



Of skin and hair and water power



Can the water you pour on your face and your hair make a difference in your looks? You bet your sweet life. ***In the artlessly clear ambrosia lurk invisible powers.***

For starters, realize that most cosmetics, even nail enamels, incorporate water—but not just the water that happens when you turn on the faucet. "Water considered perfectly safe and healthy for thirst-quenching purposes usually has to be *modified or improved* before being used in a cosmetic," said Betty Lou Day, a Chicago cosmetics chemist. "Without *conditioned* water, the original fragrance of a product might change. Hair colours would be inconsistent. Creams and lotions could become rancid and separate in their jars and bottles."

Does it follow that the water one uses with, or as a supplement to, cosmetics might need to get in condition, too? It follows.

For external application at least, ***soft water is your skin's beauty water.*** Masses of people unknowingly prefer the flavour of hard water for drinking, and many of the delicious bottled spring waters are hard as your Internal Revenue Agent's heart. But softness is what's wanted in water that touches the outer you.

There is inevitable confusion about what's hard and what's soft in the water department. One hairdresser of rising brilliance and falling hair exclaimed that the water at his summer place was so soft that it magnified the size of his hair. Turns out his summer place is in a hard-water area, and his hair probably expands there in response to the clinging minerals.

Dr. Jay G. Barnett, a young New York dermatologist very fluent on this subject, suggested that a symbol of Early America, ***the rain barrel,*** clues one off as to why. It collected rain water from the eaves of the house. Women found the rain water much easier to wash and clean with than well water, which is why they called it "soft."

If rain is the source of all earthly water, how then does it become hard? As it patters through the air and over the soil, it picks up calcium and magnesium salts, harsh characters themselves, which make it progressively harder (to say nothing of the pick up of extra grime and acids that pollute the air today).

The most readily identifiable sign of hard water is the ***bathtub ring,*** which is not the dirt you think it is, but merely the residue of mineral salts uniting with soap to form a curd. This affinity between soap and minerals does to your skin what it does to your bathtub. It becomes very difficult to rinse soap completely from the skin with hard water. Left-over soap and mineral precipitates can annoy your skin to the point of flaking, chapping, even itching. When you rinse with soft water your skin remains smooth. But, when you wash "the hard way," the sleek sensation that soap engenders changes to a sticky feel because of the tenacious soap curds. (Continued on next page)

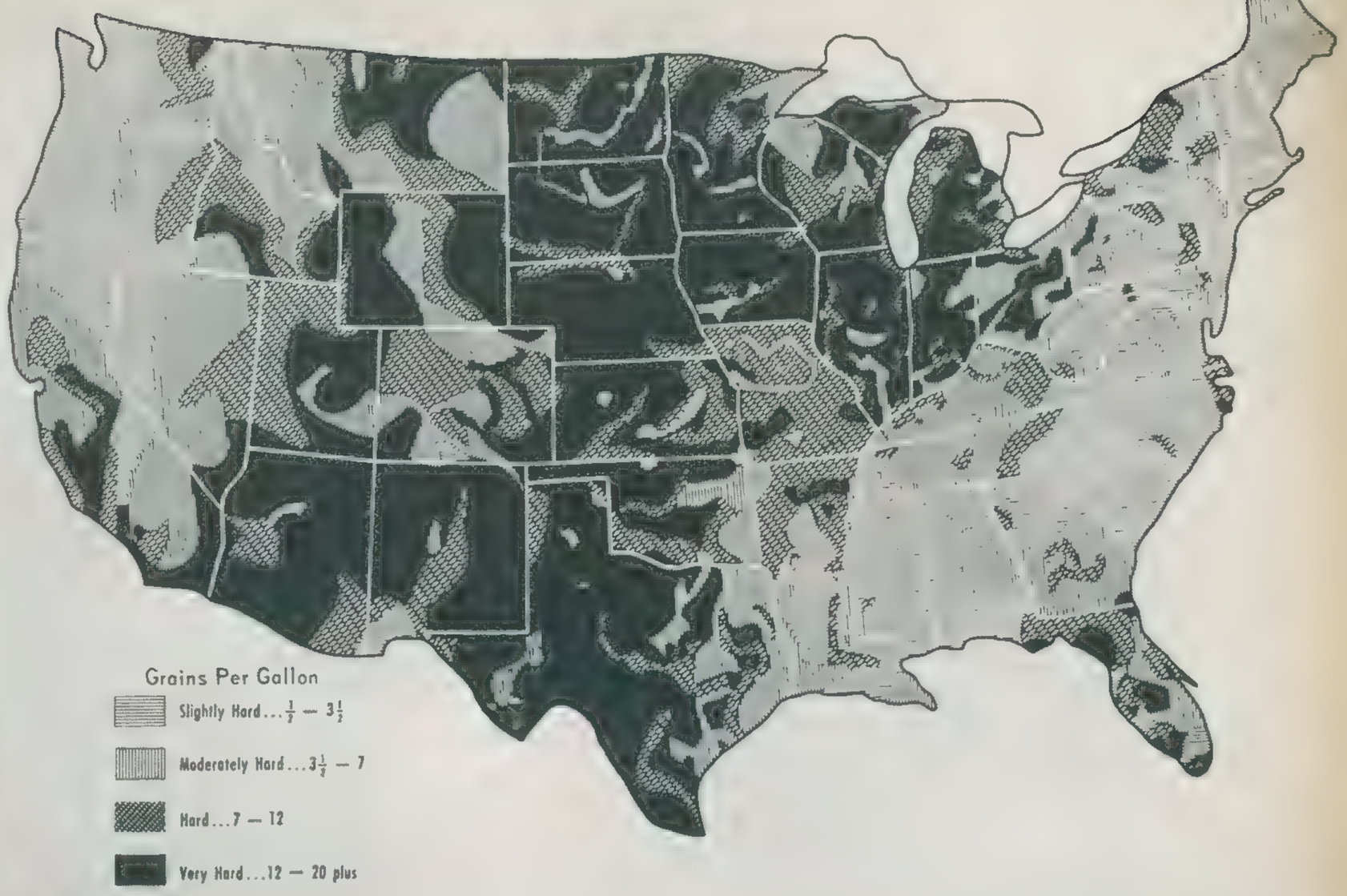
THROUGH A GLOSS BRIGHTLY One sees them blooming all around—the vivid, visible mouths like flowers, making the skin look fresh and young, the eyes notably softer. Estée Lauder calls her newest lip-colours the Glossamers, and makes them in eight shimmery, succulent shades from tangerine to deepest plum. They're put up in pinky-pots and meant to be applied, sensuously, with the tip of your little finger (the way Clara Bow used to do in the days of Sin and flappers). Use them over lipstick for mellowing, or by their tempting selves. At left, Cinnamon Ice lipstick, Glossamered with Chestnut. Apricot Chiffon eye shadow. Mirror shape in Rohm and Haas plexiglass, by Sant' Angelo.



4 OUT OF 5 HOUSES IN THE UNITED STATES HAVE HARD WATER. 3 GRAINS TO THE GALLON ARE CONSIDERED THE LINE AT WHICH WATER SOFTENING IS DEFINITELY CALLED FOR. NEW YORK CITY WATER IS CONSIDERED ONLY SLIGHTLY HARD (UNDER 3 GRAINS). PARTS OF NEW MEXICO HAVE AS MUCH AS 40 GRAINS OF HARDNESS.

WATER TESTER, FAR LEFT, DISCLOSES IF YOUR WATER IS SOFT, MEDIUM HARD, HARD, VERY HARD, EXTREMELY HARD, TELLS YOU HOW MUCH IT WOULD COST TO CONDITION A WHOLE HOUSE'S WATER SUPPLY (FROM 11c TO 37c PER WEEK). FOR FREE TAB TESTER AND EXPLANATION, WRITE CULLIGAN, NORTHBROOK, ILLINOIS 60062.

WATER HARDNESS MAP



Daily shampooing doesn't cause hair loss.

HAIR BREAKS MORE EASILY WHEN BRUSHED OR COMBED WHILE WET.

Of skin and hair and water power: the love affair of water and hair

(Continued) To add to the tribulations of hard water, the soap deposits have the potential for entrapping and holding bacteria, as well as dirt particles. Germs like that, should they lodge in your pores, can easily tempt infection. . . . In soft water, bacteria die rapidly, since the softer the water the less chance of soap curds.

What to do if, from one's water tap, hard water is all you've got? That's where creams and gels and synthetic bars can come to the rescue. Bear in mind that synthetic, non-soap cleansers are becoming more sophisticated all the time, and because they do not combine with magnesium and calcium salts to form curd, tend to overcome the hard water barrier.

How does one determine what's soap and what's synthetic? Soaps usually say so on the label. Synthetics are often identified with remarks like "Leaves no scum or bathtub ring." . . . Ivory Soap's a soap. Dove Bath and Beauty Bar is a synthetic.

Dr. Barnett has some definite cleansing rules to offer: Always use skin cleansers that can be rinsed off completely. . . . ***Don't massage soap into your skin*** unless you are so advised by your physician. . . . Don't use medicated soap, unless he tells you to. . . . ***Don't scrub with strong soaps.*** Your face is no way near as impervious as the terrace floor.

Water and hair . . . what do they mean to each other? Everything. Water is possibly the most important single factor beyond heredity that makes the difference between a lustrous healthy-looking mane and a tired, dank mop.

"A question all dermatologists inevitably get," Dr. Barnett said, "is: 'If I shampoo too often, won't I lose more hair?'" The answer is an unqualified (Continued on next page)

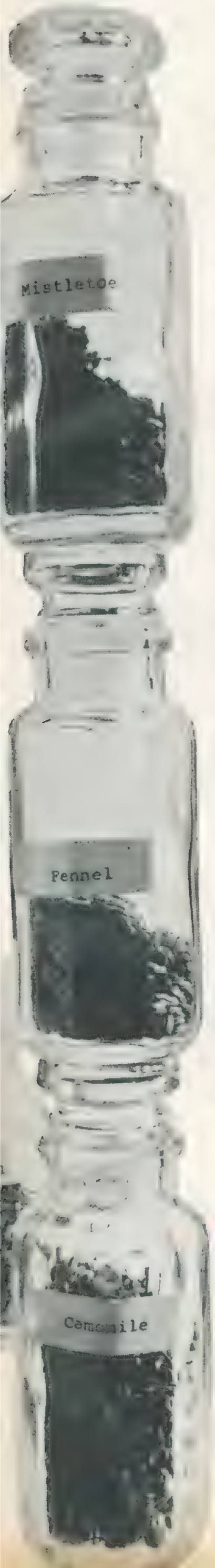
A POTION THAT GOES TO YOUR HEAD

The vervy, thrilling smell of herbs is back with us full-force, flooding the air with gorgeous emanations of goodness and well-being and promises of matchless luxuriance for our skin and hair. The joyous creature opposite is heady with Wella's new Herbal Shampoo, an aromatic gathering of nine health-giving herbs with names like Yarrow, Rosemary, Clover Blossom, and Wild Ginger. The merest jot of this silvery-green concentrate (first of its kind in this country) mixes with any water—hard, harder, hardest—and explodes in a mass of mousse-y, creamy lather that has a rich, playful substance, fabulous action. Look for more body, more shine, a feel like tumbled silk.

JACK ROBINSON


Chamomile
Hops

More on skin and hair and water power; the soft ways that make a head glow



(Continued) no. Frequency of shampoo neither affects hair growth nor causes hair fall. The slight increase in scalp hairs lost during washing results from hairs previously shed, but still entangled among the other scalp hairs—or from hairs about to fall out naturally anyway.

Hair can be washed daily without harm. For long hair, several launderings weekly may be more practical. . . . The more oily the scalp and hair, the more often it should be shampooed. . . . ***Try to wait until your hair is dry before combing or brushing it.*** Wet hair loses some of its resistance. Water neutralizes one of hair's four strengthening bonds causing the hair to break more readily.

Skin or hair the situation is the same. Soap that behaves angelically in soft water, curdles in hard, and makes gummy what should be shiny and tractable. Presence of curds can increase bacteria, encourage odour and infection. "Use a soapless shampoo with hard water," the dermatologist advised. He went on to say that fortunately today most shampoos are formulated to cope with any kind of water, but no matter what you use, remember how important it is to ***rinse, rinse, rinse.***

The quality of water is so important that many beauty salons install softening water conditioners. According to chemist Betty Lou Day: "Hard water and permanent waving solutions make an abrasive team and that can be bad news, even do damage. . . . With hair colour," she adds, "soft water does a cleaner job, allowing the colour to penetrate more deeply into the hair shaft, insuring evener, more lasting shades."

If you're still in doubt about water hardness, here's a ***simple test.*** Take two glass jars. Fill one halfway with rain water, the other with tap water in the same amount. To each jar, add a teaspoonful of shampoo solution. Shake both vigorously, then compare the lather. If the lather in tap-water jar is not equal to that of the rain jar, your water is hard. If you'd like to see how much unnecessary soap you're using, keep adding shampoo, teaspoon by teaspoon, until it equals rain-water lather. Figure that as many spoonfuls as you have had to add is how much harder your tap water is than rain water.

Relax. You don't have to pack up and move to Oslo (the water there is so soft you have to fight to get the suds down the drain). Hard water is a nuisance, but it's not an irreversible state. If you can't go where soft water is, the thing to do is make soft water come to you. The strategy is simple:

1) Find out if your hairdresser uses conditioned water for absolutely all washing, setting, colouring, and permanent-waving operations.
2) If you wash your own hair, switch to a soapless shampoo. You and your hair will both be gratified.
3) Get into the habit of bubble baths, bath gels and oils or anything else (Calgon or borax or baking soda) to gentle your bath-water, and resultingly, your skin. OR BEST OF ALL:
4) Have a water-conditioning device installed, which will automatically remove the curd-making calcium and magnesium from the water before it comes out of the faucet. This sort of arrangement can be as small as a counter-top filter that attaches to the sink spigot and works (superbly) only on cold water. And it can be a fully installed house- or apartment-wide system. Culligan, a leader in this field, has something called Ultra-Cleer V, which not only handles the major problems of hardness, but also acts as an overall filter, removing turbidity, sediment and rust and all those other dreary items that cloud and muddy your water. Look in the yellow pages for a water-conditioning expert in your area. Whatever system you choose is bound to pay for itself over a period of time, both in skin and hair behaviour and in hard-cash savings on soap and soap products.

TAKE
A JAR
OF
RAIN WATER . . .

The
personalized
water
conditioners.

HERBAL COALITION Make no mistake about it, we are at the start of a vast, romantic cycle, sent rolling by the young, who are overwhelmed by a hunger for what is (in the true sense) innocent, and in a state of nature. The first, the face-first plunge into a naturally glowing condition is made by Charles Revson with his Ultima II Special Care Series for delicate, sensitive skin. Each oil, cream, and tightener is compounded synergistically according to an exact balance of the roots, herbs, and plants at left, in order to calm and freshen skin, to cleanse sweetly and spontaneously as dew on grass. A gift from heaven—and earth—for miffy, sensitive skins—dry or oily (for more, see page 50). Necklace by Napier. Silk jersey dress by Diane von Fürstenberg. About $75. At Bergdorf Goodman; Hengerer's; Nan Duskin; Hutzler's; J. W. Robinson.

PATRICK LICHFIELD

brevity is the soul...

**THE SLIGHTEST BRASSIÈRE.
THE SMALLEST BIKINI,
THE MEREST BODY SUIT—
THAT'S WHAT YOU'LL
WANT TO WEAR NOW
UNDER EVERYTHING**

***All plunge and touches
of white lace—
stretchy brassière and
bikini in navy blue***

Brassière and bikini—two shimmery stretches of navy

The fewer the seams, the sleeker the line—a perfect all-in-one in stretch navy

Here and on the next six pages: the now way of underdressing—lingerie with just a little bit of control; the rest is up to you. . . .

Far left: White stretch lace on a navy stretch brassière to wear under cut-outs and cut-down-low dresses; $2.50. Matching bikini, $2. Both: Formfit Rogers, of nylon. Bloomingdale's; H. & S. Pogue; Sakowitz; I. Magnin.

Left: Navy stretches—the sleekest brassière and bikini, of Antron nylon and Lycra. From The Sea Dream Collection by Maidenform. Brassière, $4; bikini, $3. At Lord & Taylor; Lazarus; Sanger-Harris.

Above: Second-skin all-in-one for light all-over control. One size stretches for everybody. Hollywood Vassarette; tricot of Du Pont nylon and Lycra; $7. Abraham & Straus; Rich's.

All you need for all-over smoothness and the silkiest skin—Herbessence Body Smooth by Helena Rubinstein. Plus everything you need to clean and condition your hair—Obey from Roux.

brevity is...

A PRINTED STRETCH LACE BODY SUIT—AND PRACTICALLY NOTHING ELSE

Small flowered camisole and bikini—everything you need under everything else



Far left: Hot-orange-and-white jacquard-pattern camisole top with a deep plunge and tiny white bow. Matching bikini. By Warner's, of Du Pont nylon, Dacron, Lycra (Liberty Fabrics of New York); $14. Bloomingdale's; H. & S. Pogue; Marshall Field.
Center left: Long side-slit T-shirt and short shorts in yellow and white. By John Kloss for Cira. Of Du Pont nylon, Dacron, Lycra (Liberty Fabrics of New York); $15. Bloomingdale's; Bramson; Famous-Barr; Joseph Magnin.
Left: Body shirt with buttons down the front and a pointed collar. Yellow-and-lime-green lace. By Van Raalte. Liberty Fabrics of New York stretch nylon; $12. At Altman's; Wanamaker's, Phila.
Below: Short-sleeved leotard with T-shirt top. One size fits all. By Lily of France, of stretch nylon (Liberty Fabrics of New York); $7.50. At Lord & Taylor; Neusteters. . . .
More underpinnings: the foundation for beautiful shining hair—Breck Satin, a cream or lotion conditioner to add body, bounce, healthy swing. And for your skin—Irma Shorell's Moisture/35, a firming moisturizer you slip on under makeup.

Little T-shirt and shorts—wrap on a denim skirt or pull on pants, and you're dressed

T-shirt body shirt—blue and violet and wouldn't it be nifty with violet suède jeans?

To get your great shirt-and-skirt looks going—the long-sleeved body shirt in citrus colours

Below: Lace-edged navy—lightly underwired stretch brassière for a gentle lift, $5. Matching bikini, $3. By Kayser Perma-Lift, of Du Pont nylon and Lycra tricot. At Bloomingdale's; H. & S. Pogue.
Right: Navy body slip—Antron nylon and Lycra stretch tricot top, non-cling Monsanto Ultron nylon tricot skirt. By Gossard-Artemis; $9. At Bonwit Teller; Sakowitz; J. W. Robinson.
Far right: Sheer-and-crêpe tricot navy brassière, stretch bikini. Both: Vanity Fair, of Antron nylon and Lycra. Bra, about $5.50; bikini, about $4. Bloomingdale's; Burdine's; Boston Store; I. Magnin.



Underwired brassière and bikini—navy slivered with white

The slip for knits—stretchy tank top, non-cling skirt, and never a bump or wrinkle

brevity is...

A SMOOTH LITTLE STRETCH OF NAVY



The stretch to see you through—navy brassière with sheer insets, navy stretch bikini



Navy stretch lace brassière and matching girdle with a high waist that whittles down yours

Bare pair in stretch navy—pullover brassière, tiniest bikini

brevity is...
A SMALL STRETCH THAT TAKES YOU IN

Above: Stretch lace brassière, with matching high-waisted girdle for added control in the middle. Both by Lady Marlene, of Du Pont nylon lace. Brassière, $5; girdle, $7.50. Bloomingdale's; Sakowitz; Frost Bros. *Right:* Navy stretch bikini and a brassière to step into or pull on—no hooks at all to show through your knits. By Bali. Of Antron nylon and Lycra. Bikini, $3.50; brassière, about $4. Bloomingdale's; Hudson's; May D & F. *Far right:* Pantie stocking with tummy-controlling pantie girdle top to keep everything in shape; semi-sheer stretch stockings; $6.50. The matching tricot brassière has crisscross cups that stay close to the body, move when you do; $4.50. Both by Olga, of Du Pont nylon and Lycra. At Saks Fifth Avenue; Swanson's; Sakowitz; Frederick & Nelson. All coiffures on these eight pages, by François of Kenneth.


Waist-to-toes all in
one sleek line—
mocha-colour stretch
pantie stocking
with pantie girdle
top. Matching
crisscross brassière
PENATI

LOVE STORY

Runaway hit: Why? King corn or the honest touch?

BY MARGARET COUSINS

On February 4, 1970, a modest first novel comprising 131 pages in rather large type, or approximately 25,000 words, appeared in print without much fanfare. The author's previously published books included a scholarly study of the works of Plautus, the pre-Christian Roman comic poet and playwright, and some translations of Latin plays. The title of the novel was as laconic as its text: *Love Story;* and the author, Erich Segal, a slight, darkling young man, then thirty-two, was bogged down in his regular job as associate professor of classics and comparative literature at Yale University.

One year later the clockers of literary mileage hazard an educated guess that more than ten million Americans have read *Love Story* through a mist of tears and that similar uncounted millions of tears will soon be falling throughout the beleaguered world. *Love Story* is the Number One best seller in both hard-cover and paperback editions in the United States, and the leading fiction best seller in England and France. In addition to publication in Great Britain and France, book rights have been sold to publishers in Norway, Sweden, Denmark, Finland, Holland, Germany, Italy, Spain, Portugal, Greece, Turkey, Israel, Czechoslovakia, Serbo-Croatian Yugoslavia, and Japan.

At this writing the novel is enjoying its forty-eighth week on the best-seller list in the United States, thirty-eight of which have been spent in the Number One position, according to *The New York Times* listings. It is now in its twentieth printing, approaching the 500,000 mark in print in hard-cover copies. When the paperback edition was published on November 18, 1970, there was an original print order of 4,350,000 copies, the largest in history, but a second printing of 600,000 copies had to be ordered the following day. New American Library now has more than 6,750,000 copies in print.

The film version of *Love Story,* directed by Arthur Hiller and starring Ali MacGraw and Ryan O'Neal (Paramount Pictures Corporation, of which Ali MacGraw's husband Robert Evans is senior vice-president), produced on an unpretentious budget of $2,200,000, opened in mid-December of 1970. A few days later the film had more than recovered its investment. In the first two weeks of simultaneous engagements at two theatres in New York City, the film grossed $321,688, the largest two-week gross in the history of either theatre. Nationwide gross for the first two weeks of the film's engagement in 165 movie houses in the United States amounted to $8,663,423. *Love Story* may become the highest grossing movie ever made.

If the tears already shed over *Love Story* could have been accumulated in a propitious spot, we would have a new salt lake. Everybody, even the most hardened cynic, cries over it, with the possible exception of Erich Segal, who, if he wanted to weep, could do so on the way to the bank. Nobody in the publishing or film purlieu is willing to intimate how much the 25,000 words have already earned the author; but with a typical royalty scale, he could already be a millionaire.

The phenomenon of *Love Story* is baffling to the pundits of the literary scene because it is fiction, an ailing branch of the art, and because it is so simple, familiar, and, at least on the surface, unremarkable. The basic elements of the novel are the stuff of uncounted thousands of magazine novelettes already published in a category known to the trade as "Young Love." There is no suspense, since the story is told in flashback. It is not topical—none of the burning issues of the day impinge on its pristine little world. The simple style, which does reflect accurately the idiom of today's young, is otherwise unexceptional—or slick, depending on your point of view. The dialogue has the tenor of conversations between Clark Gable and Claudette Colbert in an old movie classic called *It Happened One Night.* The plot is the most unoriginal and well-worn of the thirty-six original plots—Boy Meets Girl, Boy Gets Girl, Boy Loses Girl. Boy, in this case, is Oliver Barrett, IV, a Patrician-Rebel, Rich-Preppie, Harvard-Magna, All-Ivy Jock; Girl is Jenny Cavilleri, a Beautiful-but-Brilliant, Poor-but-Honest, Smart-Aleck, Radcliffe-Scholarship Social-Zero of ethnic background. All these aspects tend to compound the cliché.

The anatomy of success is never simple and can rarely be defined. The complex motivations assigned to the author by his critics and detractors, and even by his admirers, for this lachrymose coup appear unlikely. *Love Story* was originally written as a film script, based on a true story related to Segal by one of his students whose wife had died of leukaemia after supporting him through graduate school. Segal, who wrote the final screenplay for the Beatles' animated film, *Yellow Submarine,* and other less successful film scripts, considered himself a screenwriter. The work was conceived in terms of the visual and the aural. Segal says that he judged film to be the best medium for projecting the drama and emotions inherent in the situation. It was his literary agent, Lois Wallace of the William Morris Agency, who persuaded him to turn the script into a novel.

Mrs. Wallace, who has known Segal since 1959 when he was still at Harvard, put the manuscript in a routine bag of homework and began to read it desultorily one night. As she neared the end she found the tears running down her nose. She remarked on this to her secretary the following day and her secretary immediately tackled the manuscript between chores, to the detriment of correspondence and the accompaniment of sobs. In the ensuing week secretaries from the diverse offices of William Morris began to filter into Mrs. Wallace's office and ask to

borrow the manuscript. Since the manuscript was short, it passed rapidly from hand to hand like some kind of grail, becoming dog-eared and spotted; and there was a perennial pilgrimage to the ladies' room of girls in tears. Mrs. Wallace was suitably impressed.

Segal did not take to the idea of a novel with any particular enthusiasm. Consideration was even given to farming out the story to another writer as the basis for an original paperback, a not-unusual procedure when a film is in progress, but this was soon abandoned. Mrs. Wallace eventually forwarded the film script to Gene Young, then an editor at Harper & Row, with the intelligence that Segal proposed to turn it into a novel.

"I didn't really want to read a film script," Miss Young said. "What editor does? But I was crying when I finished it, so I knew it had something. The next day I offered a rash advance of $7,500 for it." The typical advance for a first novel, especially unwritten, is rarely in excess of $1,500. She had gone out on a limb for a novel by a man who had never written a novel. (There are crotchety people who insist that he still hasn't.)

Miss Young does not deny that she had second thoughts about the matter and conferred with the agent about turning the transaction into a two-book contract. "How do we know Erich can write a novel?" she asked Lois Wallace, who pointed out that at least he *could* write and had had a book published by the Harvard University Press. "I decided to bet on his future," Miss Young said. "Erich's a man of many talents and I thought that sooner or later he would produce something unusual." It turned out to be sooner.

Segal's approach to novelizing was the addition of transitional passages between scenes of the film play, leaving the dialogue virtually intact. Descriptive material was kept to a minimum and there was little new probing of the interior natures of the characters, who are explored largely through their own words. The story is told in the first person. The narrator is the young man, whose language and viewpoint never vary from those of a well-favoured, wholesome, college hockey player, who makes no pretense of being a brain and is not above feeble jokes. This technique lends verisimilitude and even conviction, but what transmutes the story into a clout of pure feeling remains the enigma. Something does.

"The reader who responds to this little book will feel less like a reader than an unwritten Segal character, living it all out from the inside," reported *The Christian Science Monitor*. A confessed cynic in the literary vineyard, having approached the volume with contempt, fell apart on page 108. "There I was—bawling," she said, aggrieved, "responding like the slavering of the Pavlovian dog."

When the manuscript of the novel arrived on Gene Young's desk, she wept again but still had no flaming convictions about its future. She felt that it needed something and suggested to the author that he put the story in a frame—begin with the end and go back to the beginning—feeling that the flashback method would provide a sort of timelessness and underline the youthful exuberance of the two characters with a delicate threnody. Segal agreed. He went off to carve the frame—a two-paragraph opening. It is reliably reported that it took him four days to write the first paragraph, a thirteen-word sentence now engraved on many hearts: "What can you say about a twenty-five-year-old girl who died?" Nobody can specify how long it took him to write the second paragraph, which establishes the mood and tone of the book, but it is intrinsic that simplicity, which so challenges manifold imaginations, is not just a neat trick.

Love Story began to gain momentum when it was brought into the *Ladies' Home Journal* by Wesley Price, one of its editors and dean of magazine literary scouts. Reader reports ranged from enthusiastic to ecstatic. John Mack Carter, editor of *Ladies' Home Journal*, was not encouraged by the synopsis of the plot or the author's previous publishing credits; but he could not ignore Price's succinct comment: "You'd better read it, John. It will put a lump in your throat."

Ladies' Home Journal had to expurgate the colourful campus idiom, which reasonably appears to give the story much of its identification for the young, cutting out all four-letter words and earthy expletives, in deference to the nature of its family audience. While the editing was adroit, the clean-up didn't have the slightest effect on the appeal of the story. When it appeared in the February, 1970, issue—a valentine to American womanhood—readers, who rarely express themselves when it comes to fiction, responded with a blizzard of mail. "*Love Story* is by far (Continued)









JILL KREMENTZ

"Love Story," really

Here and on the next page, couples photographed in *Love Story* land: Harvard, Radcliffe, and New York's Central Park.



LOVE STORY

More of the real young who know what it's about. Which are the film phonies?





JILL KREMENTZ



(Continued) the strongest and most successful piece of fiction we have published in the six years of my tenure here," Carter said. "It is an understandable, believable, well-written story set in today's world—a romance, for which people are starving."

Love Story, the novel, drew a mixed bag of reviews—some wildly enthusiastic, some glumly grudging, and some patently venomous. Critics in newspapers across the country were generally more charitable than those in the formidable *New York Times,* which has a measurable influence on book sales. However, Barbara Bannon of *Publishers' Weekly,* bible of the bookseller's trade, who supplies advance judgments of forthcoming books, wrote: "Immensely appealing. . . . Very memorable characterizations that haunt you long after you've finished the book."

It was not until Erich Segal appeared on television on the *Today* show, where he came over as a sensitive, sincere, rather diffident young man with a kind of vital magnetism flashing from his dark eyes, that the booksellers began to get the message: There was something about the author. Scarcely had the credits faded from the television screen than the sales department of Harper & Row became the scene of a fine frenzy. The first printing of 15,000 copies melted like a snowflake in the sun. New printings were ordered in rapid succession and the demand spiralled.

"*Love Story* was almost an instant best seller," said Stuart Harris, publicity director of Harper & Row, "but the development of the market was interesting. According to our research, sales during the first three months were largely to hard-core novel readers, mostly middle-aged women; and they were spurred chiefly by word-of-mouth recommendation. Then the last week in April, Erich appeared on *The Dick Cavett Show.* That night he had a telephone call from a bunch of kids in a boy's dormitory at some small Midwestern college. After casing him on the Cavett show, the boys had pooled change and bought one copy of the book. They had passed it from room to room in the dormitory all day and now felt impelled to talk to the author. Erich talked to them, one after another, for a solid hour. He's very good with kids and it's obvious, even to an outsider, that he cares about what they think. From then on, sales, which had been satisfactory, became astronomical. The college-age group embraced the book and throughout the summer we were selling 25,000 copies a week." The major market for *Love Story* now is the teen-age group, Harris said.

Attitudes about *Love Story,* both novel and film, vary considerably and develop no pattern. Few serious writers in the literary establishment will admit to having read it, especially those whose books may have been competing for bestsellerdom. Contempt is rampant among critics and writers for what they describe as a sentimental potboiler from a man who can't be ignorant of literature, since he teaches it at Yale. More affronting still is the size of the pot. In fact, the five-man fiction jury of the National Book Committee threatened to resign if *Love Story* became a candidate. (Erich Segal is on the arts-and-letters jury of the same committee.)

One thoughtful woman novelist and critic, who prefers not to be quoted, said that the middle-aged have seized on the book as a shred of hope that it reflects the true nature of their own children, though it is palpably a fairy tale with no roots in reality. She feels that the death of the heroine in *Love Story* provides them with a pleasant sense of revenge, fulfilling their prophecies about youthful defiance coming to no good end. When the atheist Oliver is constrained to pray in his extremity, they can nod their heads figuratively and mutter: "I told you so!"

Liz Carpenter, the ebullient press aide of Lady Bird Johnson and bellwether to the late Great Society, mother of two college-age children, has a different view. "*Love Story* is the first thing that has come along which endeavours to bridge the Generation Gap," she said, "not so much because it explains the young to their elders but because it explains them to themselves. Imagine being able to like something your daughter also likes. It forms a bond. *Love Story* has made me more sympathetic to young people and I believe I understand them better."

Maturity does not guarantee approbation. Colleen Moore, a romantic comedienne who was the biggest box-office draw in films during the late 'twenties and early 'thirties and starred in an all-time classic tearjerker called *Lilac Time* (now in the film files of The Museum of Modern Art in New York), was not bowled over by *Love Story.* "It's a routine little story," she said, "and I was appalled at the language and permissiveness. . . I would never have played such a rôle. It's a measure of today's moral climate that this film is considered a family picture."

King Vidor, the distinguished Hollywood director, whose credits cover a long span of time and include such memorable films as *The Big Parade, The Citadel,* and *War and Peace,* thinks the novel is slick and the movie is slicker. Vidor, who has been decorated for film achievements on both sides of the Atlantic and is often a guest lecturer at university curricula courses on film-making, feels that the characterizations leave considerable to be desired. "And the film is cheapened by an act-of-God ending that pulls out all the stops," Vidor said. "If the ending were indigenous—grew out of the characterizations—it might squeak by."

Thomas Geoghegan, indubitably separated from Vidor by a few generations in age, reviewing the film in *The Harvard Crimson,* had this to say, among other diatribes: "The plot of *Love Story* seems almost incomprehensible to a modern audience. Ollie's capacity for social outrage consists of marrying a girl who looks more at home in a country club than he does. Three years after *Guess Who's Coming to Dinner,* Segal's hero is scarcely able to kiss a 'Cliffie who merely claims to be a former Italian Catholic. . . . Jenny always mentions her family's poverty with vague discomfort, as would any girl with so formidable a wardrobe."

Prudence Baxter, a young woman who assesses and evaluates movies for their playability at four theatres operated by Brattle Films in Cambridge, principal scene of *Love Story,* sees a lot of films, sometimes as many as fourteen a week. "I see a lot of garbage," she said, "and I thought *Love Story* was one of the most idiotic and worthless films I've seen in a long time (but then I missed *Airport* and *Ryan's Daughter*). I don't want to deal with why the film itself is so bad (it speaks for itself) but rather with why the whole *Love Story* phenomenon is so repulsive to me. . . . The success of *Love Story* is a giant step backwards in the annals of American movies. . . . I finally have to add that, yes, I did cry at *Love Story;* but then I cry at everything. It is so much easier to make people cry than to make them think."

Jack Valenti, who is president of the Motion Picture Association of America, took the film critic Gary (Continued on page 164)

Love Story's

Ryan O'Neal,

the winning new hero who can let go

Ryan O'Neal, who will be thirty in April with a thirteen-year stretch of acting behind him, chiefly in television, suddenly finds himself a star in a movie the director didn't want him for, playing a part that in script was "stiff," a part he turns inside out with an insistent, unembarrassed tenderness. Ryan O'Neal's part in the phenomenon of *Love Story* is an extraordinary switch from the 'sixties taste for unheroes whose expressionless faces have been crowding the screen, cool, alienated, and not very good-looking. Ryan O'Neal, as Oliver Barrett, IV, has given the American hero-image the heart it has lacked: His face, stamped in the blond, blue-eyed mould, is surprisingly expressive, a touching counterpoint to a plot that teeters on the cliché. O'Neal, who appeared in 520 segments of *Peyton Place* on television, said: "I felt Ollie was a passionate man. I knew somewhere behind his ambitions and uptight family there was some feeling. And I was determined to let that feeling speak. I didn't go to college. I didn't know what it meant when the script said he was Phi Beta Kappa. But I had played Rodney Harrington [on *Peyton Place*] and I think that's what Ollie was like at seventeen or eighteen. I grew up on the beach in California. The only thing I've been besides an actor is a lifeguard. I've worked hard. I just kept running and now I'm getting my second wind. But I've got it all inside me. I guess that's what my generation of men has learned. We're not afraid of letting it out." Married to Leigh Taylor-Young, an ex-dancer with giant eyes and floating blond hair whom he met on *Peyton Place*, Ryan O'Neal is at work on a horse flick and remodelling a spectacular house perched over the water at Malibu. Looking back at the crop of new stars produced by television, he said: "I went to see Mia Farrow on the set of *Rosemary's Baby* and I really dug what she was doing and I asked her why she hadn't given me that when I was her young lover on the tube. She laughed and said, 'Are you kidding?' I guess I'm different. I take it all very seriously."

BARON WOLMAN

BIKINI DAYS...

and, on the next page, knitted nights—
a pack of good looks for your
resort life, starting with Rudi Gernreich's
black bikini and white jersey sweaters



You're off—bathing suits, things to wrap over them, and little knits to put on when the sun goes down—all the free-and-easy fashion you want for places like the Ocean Club on Paradise Island, Nassau, the palmy Bahamian sun scene on these four pages. The free-and-easy coiffures, by Imo of Rose Reti....

Your basic black bikini in matte jersey, both pages—simple and sleek and tiny as a bikini can be. Wonderful with a ***white matte jersey cardigan,*** far left, to button on when you'd like a little cover....Or with ***the white matte jersey pullover,*** at left, boat-necked and sashed on the hip. Bikini and sweaters by Rudi Gernreich for Harmon Knitwear, of nylon matte jersey. Cardigan, about $33; pullover, about $32; bikini, about $25. All, Lord & Taylor, New York; Jordan Marsh, Florida. Pendant by Napier....To turn your basic tan into a deep, dark, shining one—Tanya Hawaiian Tanning Butter.

PATRICK LICHFIELD

BIKINI DAYS ..KNITTED NIGHTS



2



1



3



4



5



6

1. Icy-blue knit and a bare midriff—two of the best things in the world for showing off a suntan. Top tied under the bosom, and long skirt with touches of crochet all the way 'round. By Helga Howie, of rayon. About $150. Necklaces: Hector Jorge, Napier, Cadoro. Dress, at Saks Fifth Avenue; Sakowitz.

2. Fastest look on the beach or off—navy-and-white striped cotton knit skirt with navy borders wrapped over a halter-top body suit in navy cotton. By Valentino. Skirt, about $70. Body suit, about $50.

3. Shorts and stripes forever—navy-and-white cotton knit with a deep V-halter and plenty of room in between to catch the rays. By Valentino. About $70. Cadoro necklace. Both Valentino turnouts at Boutique Valentino, New York; Nan Duskin; Martha, Palm Beach, Bal Harbour; Claire Pearone; Frost Bros.; Neusteters; I. Magnin.

4. Bright breeze of a knit for sunshine, moonshine—ribbed violet undershirt top and a spring of violet-and-red dotted skirt, held with a shiny red corselet belt. Plus a matching shawl to tie, as here, around your hips—or throw over your shoulders, hair, wherever. . . . By Jack Bodi for Concept VII, of Trevira. About $95. Dress, at Saks Fifth Avenue; L. S. Ayres; Maison Blanche.

5. Butterfly knit in white with edgings of crochet—to light up the night, to light up your tan. By Helga Howie, of rayon-and-silk. About $190. Saks Fifth Avenue; Sakowitz.

6. Scoop for a sun day—tiny white ribbed tank top to pull over your little black bikini when you're doing shore patrol. By Partout International, of cotton knit. About $6. Bonwit Teller; G. Fox; I. Magnin. . . . The glow that goes with everything here—your smooth golden tan, helped along with Alo-Cosmetics After Tan, a rich moisturizing lotion to slosh on after sun.

PATRICK LICHFIELD

MYSELF AMONG OTHERS

BY RUTH GORDON

THE INCREDIBLE

When Arnold Rothstein died, Herbert Bayard Swope and Pearl, his wife, whose real name was Margaret, discussed sending a message. "He was useful to you, when you could use it," she said.

Swope thought.

"Don't think, send it."

Swope did.

People could have tea if they wanted it, but the Swopes favoured afternoon coffee. It was served in the big room at Great Neck, Long Island, New York, along with thin sandwiches, lacy cookies, and memorable cakes.

"Well, Miss Gordon, when are we going to see another of your *interesting* representations on the stage?" gargled Bishop Trexler.

Not much startled Pearl Swope, but that nearly did. At least she stopped pouring and F.P.A. hurried from the room. Others followed.

"Well, Miss Gordon, when are we going to see another of your *interesting* representations?" got into the Swope household language.

Summers were spent at the great sprawling Lottie Blair Parker house looking across Manhasset Bay at Sands Point. When school started, the Swopes moved back to their two-floor apartment at 135 West 58th Street. Whether it was West 58th or Great Neck, it was like Proust's Verdurin circle. What Pearl did, the circle did. Her tailor was Sklar and Wagner. Sklar and Wagner fitted the ladies of the circle. When Swope bought her a new eight-skin sable stole, I bought her *old* one. If Pearl wore a double-breasted black velvet suit with a sable scarf, Bea Kaufman, Peggy Leech, and I wore one, too. If she said "schlemiel," we did. If she went to Madison Square Garden to see the hockey games, we went. If she got a ruby necklace, we wanted one. Did she serve runny Camembert with the salad? So did we. Beside each Lowestoft place plate, she had a small silver dish of salted pecans. Did we? We did.

If one evening we couldn't show up, for what reason I can't imagine, we gave references or got excused. If the Swopes were going out, we came in later or we could come at the usual time and Mae [the Swopes' housekeeper] served coffee, tea, cocoa, liquor, Ovaltine, and sandwiches till Herbert and Pearl got back.

To get in was obligatory, to get away took skill. "Sit down," roared Herbert, no matter what time anyone stood up to leave. Bedtime was unpredictable from three o'clock on. "Sit down," roared Swope at Alice Longworth. "Sit down, Joe," he roared at Captain Joseph Patterson, Ruth and Raoul Fleischmann, F.P.A., Robert E. Sherwood, Edna Ferber, old Mrs. Cornelius Vanderbilt to whom Ruth Hale was showing her naked portraits.

Josh Cosden and Nell stood up to go. "Sit down," roared Herbert, "and that goes for you too, Bernie, Al Barach, Neysa, Jack Baragwanath, Gerard Swope and his Mrs., St. John Ervine, Ralph Pulitzer, Sonny and Marie Whitney, Mortie and Adele Schiff, Nelson and Patty Doubleday, Ring Lardner, Birdie Vanderbilt, Peggy and Harold Talbott, Irving and Ellin Berlin, John Balderston, Cissy Patterson, Elmer Schlesinger, Harrison Williams with or without Mona, Alicia Patterson, William Bolitho."

The regulars knew how to time things. They were Broun, Ethel Barrymore, Peggy Leech, Gerald Brooks, Charlie Schwartz, Harpo, George and Bea Kaufman, Woollcott. We showed up every night. Where else was better? Where else was as good? At Swopes' you belonged. If you didn't, you didn't get in twice.

There were few outsiders. Everybody in was tough. Everybody could take it. And did. And everybody could give it out. And did.

"I'll see you home," outsider Arthur Brisbane said to me. "Where do you live?"

"Around the corner on 59th Street."

"Oh, I'm going downtown."

The circle liked that. "I'm going *down*-town" got into their language. If you weren't tough, keep away from 135 West 58th. If you got your feelings hurt, go elsewhere.

"How'd you like to play squat tag in the asparagus bed?" asked Pearl to let you know she didn't like you.

One Sunday afternoon at 58th Street, Swope made plans to go out.

Pearl didn't think so. "You don't have to go out, Herbert."

"I beg to differ with you, my dear; I *do* have to."

"Where are you going?"

"I'm going to—."

"Herbert, you're lying."

"I'm not lying." He started out

Here, the first of three excerpts from the coming eccentric memories, the book Myself Among Others, *to be published by Atheneum later this year. Now seventy-four, Ruth Gordon, a remarkable actress with total recall, writes in this episode of the 'twenties and 'thirties about Herbert Bayard Swope and his wife. For other* dramatis personae, *see the next page.*

SWOPES AND THEIR PLANETS

to the hall.

"Herbert, where are you going?" the elevator came up in the Swopes' hall and he got in. Pearl got in with him. From the elevator well rang out, "*Where* are you going, Herbert?"

Glued to the window, we could see Herbert stride out of 135 and down toward Sixth Avenue. Beside him strode Pearl in hand-painted white crêpe pajamas, the pants and sleeves edged in white ostrich.

Swope was a gambler, but at Sixth Avenue and 58th he turned back. He knew when he was winning and also when he was a loser.

"Want to go to Palm Beach?" Pearl asked me. "I'm sick of him."

A day or so later I asked, "Where will we stay?" She gave me her opaque look. "Don't you like Jamaica? It's better than Palm Beach."

A day or so later, I asked, "Where will we be in Jamaica?"

She wore her hard-to-get look. "The weather is better in Nassau. You don't want to go where it's rainy, do you?"

For a day or two I didn't inquire.

She brought up the subject. "Why don't we go down to Bernie's at Hob Caw?"

A day or so later I asked if Bernie would be there.

"You'd *loathe* South Carolina. We could go to Washington."

Where we did go was Manhasset in time for dinner at Ralph Pulitzer's on a Saturday night and came home after dinner Sunday and Swope came with us.

Pearl and Herbert were giving a dinner party for the Count and Countess of Vallombrosa. The Countess had been Ruth Goldbeck, a beauty, with a chiselled face, brown silk hair, cut straight, which fell in flat silken folds around a perfectly shaped white face that framed the grey star sapphires which were Ruth's eyes. She was beautiful and clever and smart and said sharp things that were true. Her stab was with cold steel, but, like Zen where the arrow wants to hit its target, hers did. Was she in love with Vallombrosa? Was she in love with the European society his title placed her in? Whatever the answer, it wasn't Ruth who would tell. She must have heard Fanny Brice's oft-repeated warning, "Never tip your mitt, kid." Or maybe it was Ruth that warned Fanny. They both knew how to be smart and what it was all about and Pearl admired her.

Dinner was elegant and better than anybody else's. No New York table had food like Pearl's. Always just what you wanted, always perfectly served. Mae had trained her flock of handmaidens like Freddie Ashton trained the swans in *Les Sylphides.*

Place cards, small silver dishes with pecans from Vendôme, sweet butter from Zabars on upper Broadway where Roy took Mimi [Pearl Swope's mother] to choose it. Smoked salmon from Barney Greengrass where Roy took Mimi to select it. The blue limousine with Holmes was for Pearl and Herbert. The Buick was for Mimi, and Roy was her Jehu. He drove her to Fulton Market for the Restigouche salmon in the late spring. For months with an *R* he drove her to Fulton Market for Chincoteagues. Butcher Tingaud for the roasts and poultry. Washington Market downtown for Jersey corn and early everything.

The Swopes' dinner came from all directions. Bribes and threats and endless phone calls had aided cars and chauffeurs and assistant chauffeurs, but when stately, stoic Mae, in black taffeta with real lace-trimmed collar, cuffs, apron, and cap, opened the sliding doors between the dining room and the small silver drawing room, perfection had taken place.

Vallombrosa sat at Pearl's right, Ruth at Swope's, and between them twenty intellectuals, members of the 400, celebrated actors, actresses, journalists sat and ate off the Lowestoft that had worked all summer in Great Neck and come back to 135 for the winter.

The table was agleam from the Waterford candelabra and George III silver candlesticks. No electric light. Elsie de Wolfe had painted the walls spinach green and the candlelight sprang away from the greenness as if it had been a dell in the forest of Arden.

Through the Barney Greengrass smoked salmon, conversation was between individuals. It always started so, then whatever it was that Swope was saying to Ruth or Birdie Vanderbilt had the table riveted.

If Ruth said, "What do you know about Captain Dreyfus?" If Birdie said, "Is Ellin going to marry him?" If Ruth Hale asked, "Can Doheny (Continued on next page)

DRAMATIS PERSONAE

Herbert Bayard Swope (1882-1958), in the 'twenties the most important newspaperman around, executive editor of the New York *World*, friend of the powerful, the rich, and every horse-race lover. "Now here's to Herbert Bayard Swope./God save the King. God help the Pope": from a toast by Ralph Pulitzer.

Arnold Rothstein, big-time gambler, murdered in 1928.

Mrs. Alice Longworth, daughter of President Theodore Roosevelt.

Ruth and Raoul H. Fleischmann. He was the publisher of *The New Yorker*. Later they were divorced.

F.P.A., the initials of Franklin Pierce Adams, whose famous column, "The Conning Tower," ran at Swope's time in the *World*. When Swope asked him who was Kleist [a German poet], Adams said: "The Chinese Messiah."

Edna Ferber, famous novelist and dramatist.

Mrs. Cornelius Vanderbilt, the wife of General Vanderbilt. She was instantly recognizable at night by a scarf, wrapped like a bandage around her head.

Ruth Hale, the wife of Heywood Broun, refused to be called Mrs. Broun.

Neysa McMein, the best known magazine-cover illustrator of the 'twenties. Her studio, a salon for the town wits.

Jack Baragwanath, mining engineer; amusing, handsome, married to Neysa McMein.

Gerard Swope, brother of H.B.S., and president of General Electric.

St. John Ervine, English playwright.

Ralph Pulitzer, publisher of the *World*, with his brother Joseph. He was once described after an Editorial Council as "looking like a pair of pants, pressed between the immovable mattress of Lippmann and the springs of Swope."

Sonny and Marie Whitney. He was Cornelius V. Whitney, and she later became Mrs. Averell Harriman.

Ring Lardner, brilliant short-story writer, creator of the baseball character, Al, in *You Know Me, Al*.

Birdie Vanderbilt, the wife of William K. Vanderbilt, II, and the daughter of Senator James Graham Fair of California who dug a fortune from the Comstock Lode.

Peggy and Harold Talbott. She was a pretty and amusing woman and he was a famous polo player, later Secretary of the Air Force in President Eisenhower's Cabinet.

Irving and Ellin Berlin. Famous Broadway songwriter and his wife.

Cissy Patterson, publisher of the Washington *Times-Herald*, sister of Captain Joseph Patterson, the publisher of New York's *Daily News*.

Harrison and Mona Williams. He was an immensely rich utilities man. Mrs. Williams later became Countess Bismarck.

Alicia Patterson, daughter of Captain Patterson, married Harry F. Guggenheim, founded with him *Newsday* on Long Island.

William Bolitho, English biographer and newspaperman.

Heywood Broun, New York *World* columnist, critic, fighting crusader.

Peggy Leech, wife of Ralph Pulitzer, biographer.

Gerald Brooks, stockbroker.

A. Charles Schwartz, horse lover, mean croquet player, made a million with his brother on Wall Street before he was twenty.

Harpo Marx, one of the four Marx Brothers. The silent one, who played the harp, chased girls onstage, and dropped knives.

George S. Kaufman, drama editor of *The New York Times*, and playwright, director, poker player, Pulitzer Prize winner.

Beatrice Kaufman, wife of George S.

Alexander Woollcott, the powerful drama critic of the *World*. A fat sentimentalist who later became the most famous radio personality of his time.

Arthur Brisbane, journalist and editorial writer for William Randolph Hearst.

Doris Keane, well-known actress, star of *Romance*.

Quinn Martin, movie critic of the *World*.

Alice Duer Miller, delightful woman, author of "The White Cliffs of Dover," many novels.

Morris Ernst, a fighting, crusading lawyer.

Frank Hague, the Mayor of Jersey City and the Democratic boss of New Jersey for years. He looked gloomy and suspicious, and with reason.

Bernard Baruch, close friend of H.B.S. Private statesman to U.S. Presidents, immensely rich, War Industries Board Chairman in 1918.

Elsie De Wolfe, an actress who invented interior decorating, became its leading professional.

Robert E. Sherwood, playwright, wrote *Abe Lincoln in Illinois, Idiot's Delight, The Petrified Forest;* author of *Roosevelt and Hopkins*.

(Continued) explain Teapot Dome?" Swope knew the answers. Wasn't he the best reporter ever known?

Vallombrosa turned to Pearl. "I'm trying to follow Herbert. Where is he?"

She listened.

"When they closed in on Harry Sinclair, he invoked—"

"He's at Teapot Dome, that's this country's cloaca maxima."

Bernie Baruch beamed at Herbert.

Replogle pointed to Bernie. "He loves Herbert."

"He loves Herbert," said Pearl, "but he'll never help him to make money. Why should he? Herbert has all the things Bernie wants, *except* money. If Bernie helped Herbert get really rich, then Bernie wouldn't have one thing on Herbert."

Herbert had made a point and the table laughed. Bernie put his hand on Pearl's slender arm. "Did Herbert capture you as quickly as he has this company?"

"Horsefeathers!"

"What?" Bernie was deaf.

"You heard me, Bernie. Horsefeathers! What would Herbert be doing *capturing* me, for Christ's sake, I wore him *down*!"

"How did you?"

"We went to the races at Havre de Grace and he left the room for something. The phone rang, it was that son of a bitch of a rich widow in San Francisco. I said, 'He's out, thank God.' "

" 'Who is this?' she asked.

" 'Mrs. Swope.' "

"When Herbert came back I told him.

" 'That's cut me off from my last sure thing,' he said. 'Come on, goddam it, let's get married.' "

Mae offered the fresh strawberry mousse, perfect as always. Pearl took a token helping.

Mae offered the mousse to Vallombrosa. Behind Mae was Lydia with the big silver bowl of yellow hand-whipped cream from the Walker Gordon Dairy, sent fresh each day from Princeton and dated so there'd be no mistake. Pearl

A scene stealer, Ruth Gordon has no inhibitions, loves her life, puts in the jokes, tells here of a Swopian way of life as gone as that of the Mad King of Bavaria. Now she is filming Harold and Maude *in California—talking, remembering.*

helped herself to a token. Lydia offered the bowl to Vallombrosa. He scooped the ladle into the cream, then the ladle slipped. It hit his shoulder, coasted down his dinner-jacket sleeve, under the great Chippendale table. There came a yelp. Amy, the dog that Dorothy Parker had rescued from a beating on Sixth Avenue, had chosen the Chippendale as the place to rest under for the evening and the ladle woke her. Amy jumped to her four mongrel sheepdog feet, came out between Vallombrosa and Lydia, cream on her fur, gave herself a shake that splattered cream up and down and all over Vallombrosa's trousers and Elsie de Wolfe's spinach-green walls.

Pearl stared at Vallombrosa. "Paul, are you sure you were born to the purple?"

"Pearl has a point," boomed Swope. "Our Amy had a breakdown, and you've probably sent her into another. I'll expect your check on erev Shabbos to defray Amy's analyst bill, plus the dry cleaner's. Off the record, Paul, are you sure you're Vallombrosa or Count Screw Loose of Toulouse? All I need are the facts and I'll be glad to head your most loyal opposition."

"Ah yes," said Vallombrosa, "Count Screw Loose, I read him every morning! 'Keep an eye on me, Iggy' No?"

"No. 'Iggy, keep an eye on me.' "

Mae brought a velvet smoking jacket of Swope's. "Let me take your jacket, sir. We'll set it right."

"A work of supererogation, Mae, unless you get the Count's pants."

Mae bowed and left with the Count's jacket. Lydia offered a bowl of cream to the Count.

"Dare I?"

"It's a challenge," declared Swope. " 'None but the brave deserve the fair.' " He kissed Ruth's hand.

"Horsefeathers!" said Pearl.

Vallombrosa helped himself successfully.

The table applauded.

"Pearl," said the Count, "why don't you and I leave the world behind us? Come away with me, Pearl, do!"

She looked him over, with her American Indian look, mated to Far Rockaway.

"I've a penny in my pocket
And my eyes are blue,
So ferry me across the river
Do, boatman, do!"

"What's Pearl saying?" asked Herbert.

She looked up the table at her guests, eyes guarding her distrust. "I said, 'Hand kissing is unsanitary.' "

* * *

Breakfast at the Swopes was served in bed or the dining room or the verandah or where anyone said they wanted it at any time till any time. Pearl rang for hers and Herbert's, and they had theirs in bed with any or all the guests looking on. By three o'clock when people drove down from New York or over from Oyster Bay or Glen Cove or across from Locust Valley or up from Smithtown or around from Sands Point, the host and hostess and house guests were mostly awake. Lunch was at the great oblong Chippendale in the dining room, chairs upholstered in white leather that made personal noises as guests rose from their places. New guests blushed as they rose to the sound sometimes made after Hungarian goulash. At the Swopes' it was only the white leather. Pearl said she'd have them recovered except she'd bought them from Doris Keane "who soaked me such a helluva lot." In the Swope household, there was no such word as economy, so that was Pearl's excuse. Why spoil the pleasure of seeing a new guest wince?

The Sunday after the Chicago Dempsey-Tunney fight Swope had invited thirty-five for croquet, tea, and the long-count film. "Quinn Martin will get the fight pictures out of Jersey City and bring them over in the afternoon," announced Swope to the green lawn full of croquet players and kibitzers. He partnered with Charlie Schwartz, Gerald Brooks partnered with Kaufman, and Harpo partnered with Alice Miller were bitterly at play.

Mae came out on the lawn and waited, white organdie ribbons floating in the Manhasset Bay breeze. Kaufman made his wicket and shot his ball over to Brooks.

"Mr. Swope," said Mae.

Alice and Harpo didn't look up. The next play was Harpo's and they talked strategy. Kaufman and Brooks also held a consultation.

"Goddammit, Mae."

"Mr. Swope, Mr. Martin got arrested getting the picture out of Jersey, but he can fix it to be here by nine tonight."

"Goddammit, Quinn's ineffectual!"

"Yes, Mr. Swope." Mae took off.

Swope watched his opponents concentrating on strategy and Charlie Schwartz looking livid. "That goddam ineffectual movie critic has been stupid enough to get arrested," he announced. "And after I fixed it all the way! He'll get here with the fight pictures at nine. Until then he's the guest of Jersey City where he will come out of jail as ineffectual as he went in, if that is not a work of supererogation. Everybody stay to dinner. Harpo, your play, if you're not too busy goosing Alice Duer Miller."

Pearl looked at me and took off. I followed my trim pink linen hostess into the house and up the broad mahogany stairs. She turned right, went into her and Swope's bedroom, and sat down by the bay window in the Elsie de Wolfe upholstered chair.

"What are you going to do?" I asked, aghast.

She gave me her Indian look and rang for Mae.

I sat down in the mate to Elsie's chair. What was there to say?

Mae, looking stoical, came to the open door. "Yes, Mrs. Swope." Mae's normal look was stoical so this was no change. Had she looked stoical before she went to work for Pearl and Herbert in the off-Riverside Drive apartment twelve years ago when Ottie was underway? Had that twelve years changed Mae's looks? It changed her name. Whatever it was off-Riverside, it was now Mae Swope.

"There'll be thirty-five extra for dinner, Mae."

"Yes, Mrs. Swope." She looked stoical and left.

"What do you suppose she's going to do?"

Pearl looked at me with her never-saw-you-before look. "I haven't the *faintest* idea."

Down the gravel drive went the Dodge station wagon in high. Roy was driving like Reggie McNamara making a sprint at the Garden. Mae beside him, her black straw "day-off" hat pinned over her organdie cap, the organdie streamers flying in their own breeze. Roy turned out of the driveway on two wheels, Mae hung onto the side of the car. They headed for Port Washington. Some people's address book is for friends, Mae's was for the tradespeople's home addresses. She was off to rout butcher Hewitt from his Sunday afternoon nap and help him open the store.

At nine o'clock, guests took their places at the gilt chairs at the small tables with the beautiful handmade cloths that fell to the floor. The house guests, plus the weekend guests, plus the thirty-five extra, sat down with Herbert and Pearl and nibbled pecans from Vendôme in the small silver dishes beside each Lowestoft place plate and at the point of each George III pistol-handle silver knife, beside butter balls, beautifully paddled and resting on delicate Lowestoft bread-and-butter plates. Serving expertly in sparkling white uniforms came Mae and Dorothy and Lydia and Elsie and Roy and Dorothy, the Swope permanent staff. Pearl had changed from pink linen to amber-coloured Fortuny and was composure itself. The only one not astonished was Swope, he hadn't noticed anything unique. "Sit down, Quinn, and eat something," he advised. "You've got jail pallor. Tomorrow call up Morrie Ernst and sue Mayor Hague for damages. Ask for his last week's profits, then do me a favour and retire." ▼



A HOUSE WITH ITS OWN SUN

Grace, Countess of Dudley, lights and animates her colonial English house in Nassau

BY VALENTINE LAWFORD
PHOTOGRAPHED BY HORST

The warmth of her welcome, the charm of her voice, the ring of her laughter, and the delight of her company come first to mind when one thinks of Grace, Countess of Dudley, in her Bahamian house and garden of Graycliff in Nassau. Yugoslav by birth, Lady Dudley has the tall figure, the handsomely cut profile, the air of a live and smiling statue that distinguish so many of the inhabitants of the Dalmatian coast where she spent her youth. Fluent in at least five languages, gifted with health and wealth, a sense of humour, an instinctive adaptability to changing circumstances, and an infectious zest for life, she might have been expressly designed by fate to fit into the pattern of contemporary international society. (Continued on page 153)

Vivid, welcoming, a woman who gives motion to her sphere, Grace, Countess of Dudley, was photographed, *left,* on the steps of Graycliff in Nassau, the Bahamas, with her pug, Sammy—on a pillar, dignified, couchant—and Micky, a champion black-and-tan British toy terrier. *Right:* In a verandah that serves as an in-full-air drawing room, amaryllis colour up this light and white room overlooking the garden. Chairs in green-and-white faux bamboo, white upholstery dashed with green and black, a greenery of plants bring the look of nature in.

HORST







At Graycliff, the first impression of formal English tradition is deceptive. In spite of splendent eighteenth- and nineteenth-century paintings and furniture that belonged to the late third Earl of Dudley, the house glows with Lady Dudley's bright easements: thick Paisley floor cushions, baskets of carnations, things furred or shining, raw-textured or fragile, all summing Lady Dudley's like of a whiz of things—as long as each is very good of its kind. *Left:* In the drawing room, curtained to an almost Northern dimness against the heat, nineteenth-century family portraits hang between the windows; and pillows covered in fake hamster balance Paisley on a rough white sofa. The lacquer screen, one of a pair, is eighteenth-century Chinese. *Above:* On the right verandah lunch is set with cabbage-leaf plates on a jungle-greens cloth, with chairs of West Indian mahogany. On the wall, pictures of fruit from an 1806 book. *Right:* On the way to the swimming pool, a small, old building renewed as a guest house.



FUR, FLOWERS, ORIENTALIA AT LADY DUDLEY'S IN NASSAU

HORST





A STIR OF CENTURIES AT LADY DUDLEY'S IN NASSAU

From one view to the next, the climate, even the life-style, of Graycliff seems to veer: a dining room with echoes of a London town house, a tropic splash of swimming pool, a card room out of an English country house. *Opposite page:* In the dining room, the table, set for dinner with Compagnie des Indes service, stands, surrounded by Chinese Chippendale chairs, under a nineteenth-century crystal chandelier. Over the sideboard hangs a painting by the seventeenth-century Dutch master Melchior Hondekoeter; the screen, again one of a pair, is nineteenth-century Chinese. *This page, above:* Bronzes of greyhounds, two of many sculptures of dogs, especially pugs, the Dudleys' favourites. *Above left:* The blue-on-blue-on-blue swimming pool, looking as if it had been carved from jungle, is surrounded, in fact, by Nassau's city streets. *Below left:* A card room, an enclosed loggia at heart, all coolly green and white, with green Verrières print upholstery. *Below right:* A view of Graycliff from its terraced gardens, a serene country surprise in the hustle of town.

HORST



Silver for the big 25th—and jubilees forevermore

Twenty-five years ago more Americans were married than ever before or since. Here, then, silver gift ideas to brighten any anniversary or timemark. *Lower left:* Oneida's silver-plated Party Plate, $8.50 for four. Tuttle sterling skewer/letter opener, $11.50. Antique English silver fish vinaigrette, $350; clam-shell pillbox, $750, at James Robinson. Sterling shell ashtrays, $15 for 2, International. *Centre:* Cartier's sterling colander, $250, holds a bouquet of sterling knives in undating patterns more than 25 years old. Why not add to her collection? *From left:* International 1810, Gorham Chantilly, Tiffany King William with pistol handle, Reed & Barton's Francis I butter knife, Towle Craftsman, Tuttle Hannah Hull small knife, King William butter knife, and Hannah Hull next. Craftsman, Wallace Grand Colonial in front, Oneida Stanton Hall, William & Mary by Lunt, Grand Colonial, and Reed & Barton's Francis I. *Shown right:* Cartier sterling basket, $25, holding Towle Dial-a-pen, $11. Pocket penknife, $25; clothespin-clip, $21; square box, $400; dodecahedron box, $145; coin pillbox, $33; whistle, $12. All, Tiffany sterling, as is the ruler, $19.

DAVID MASSEY



VOGUE'S OWN BOUTIQUE

OF SUGGESTIONS, FINDS, AND OBSERVATIONS



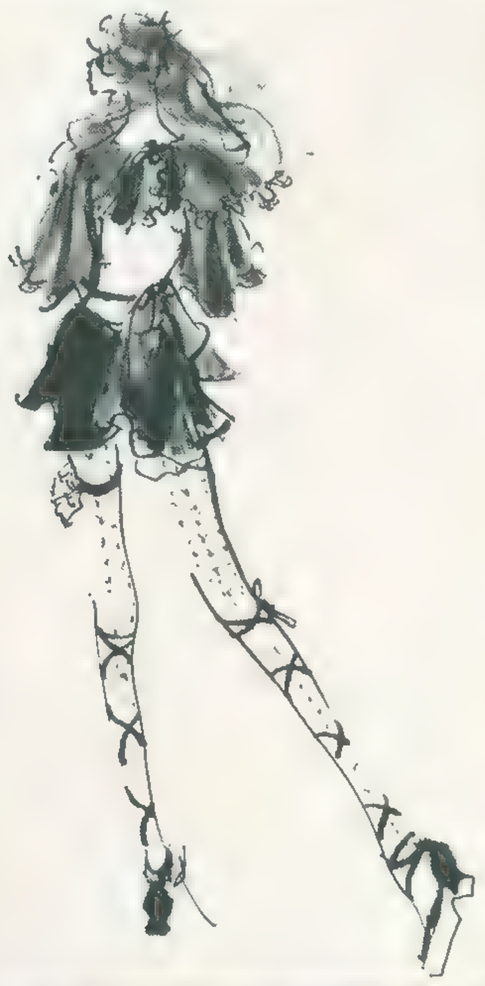
JACK ROBINSON

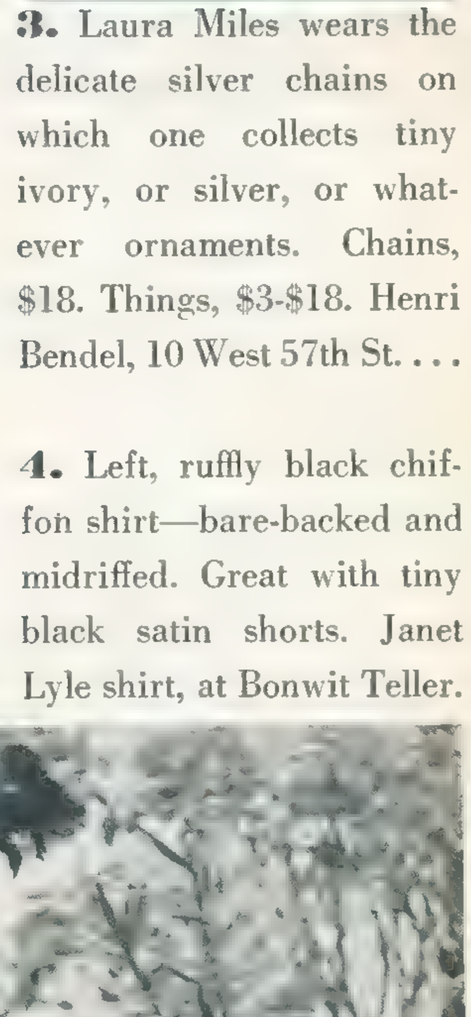
1. Wendy Godfrey, above, looking delicious in one of Mme. Lubanna's dresses of Hungarian batiste handkerchiefs—creamy white embroidered with blue flowers. . . . Mme. Lubanna's minute shop is stuffed, crammed with these enchanting one-of-a-kinds. About $135. 229 East 53rd Street. . . .

2. Lucia Curia, right, in Jean Muir's swoopy black jersey dress . . . a black velvet hat trimmed with a panache of red and black feathers . . . a whiff of veil. Dress, $255. Henri Bendel. Hat by Malcolm Raines. The Sweet Shop, 121 Sydney St., London. . . .

A ripple, a ruffle— a flip of a hem—

Dressing in this soft, "sexy kitten" sort of way—it's fun—it's today. . . .



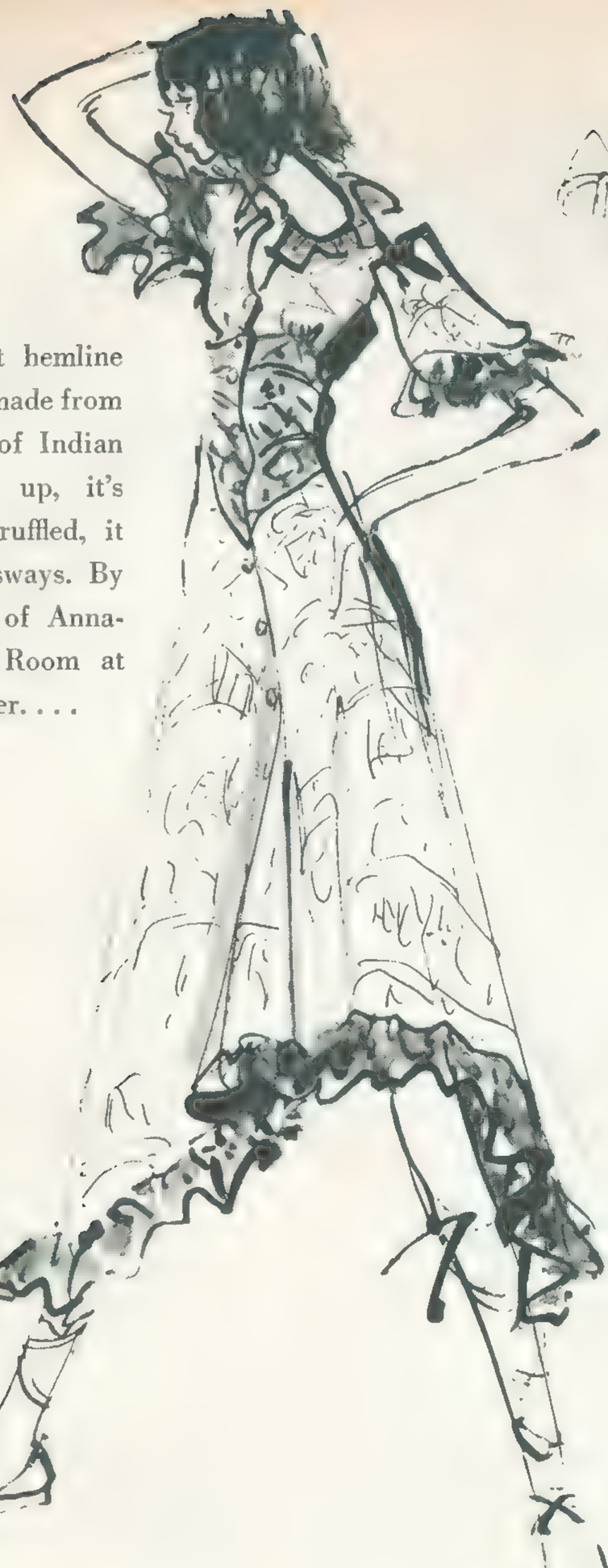


3. Laura Miles wears the delicate silver chains on which one collects tiny ivory, or silver, or whatever ornaments. Chains, $18. Things, $3-$18. Henri Bendel, 10 West 57th St. . . .

4. Left, ruffly black chiffon shirt—bare-backed and midriffed. Great with tiny black satin shorts. Janet Lyle shirt, at Bonwit Teller.



PATRICE CALMETTES



5. A great hemline on a dress, made from a mélange of Indian cotton—it's up, it's down, it's ruffled, it swings, it sways. By Janet Lyle of Annacat. S'fari Room at Bonwit Teller. . . .



7. Ruffled flowers of chiffon printed in bruised-berry, flowery patterns . . . a delicate décolleté. By Eric Lund for Narcissa. $150. 242 East 58th Street, New York. . . .



10. A beautiful brocade wedding kimono. One from a one-of-a-kind collection brought from Japan. $125. Robert Leader, 146 East 54th Street, New York. . . .

11. Chemisey top, little flippy pants, left, in black sateen—very sexy-kitten looking . . . $50. Gavroche, 827 Madison Avenue. . . .



MARY RUSSELL

6. Ripple-brimmed romantic hat . . . crisp black-and-white straw, a creamy white camellia caught in a bow of black-and-white striped silk. By Adolfo, $25 at his boutique, 22 East 56th Street, and at Saks Fifth Avenue. . . .



MASA AKASHI

8. Flippy short pants and top, left, in bright-yellow sateen from Jap—a great new boutique in Paris, on Passage Choiseul. . . .



9. A ripply-edged shawl, right, hand-crocheted in scarlet yarn. By Carina. The ripply, ruffled hem skirt—very ripply-pretty together. Skirt, $38. D D Dominick, 246 East 51st Street, New York. . . .

More on next page



Lift it up—lace it up—step up



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JACK ROBINSON BERRY BERENSON

LADY DUDLEY'S HOUSE

(Continued from page 142)

She arrived in England towards the end of World War II, as a young expatriate, and married. In the immediate postwar years, her house in Chester Street became one of the most attractive and congenial, hospitable, comfortable, and civilized houses in London. Some years after her second marriage, in 1961, to the third Earl of Dudley, she moved with him to the Bahamas. Since Lord Dudley's death, rather more than a year ago, she has continued to live at Graycliff, their house in Nassau. Though she makes fairly frequent visits to Europe and to the United States, she travels on a Bahamian passport: Graycliff is her home. Far from treating it as a vacation house or a winter hideaway, she has transported to it something of the unmistakably personal quality and all-year-round atmosphere of an English country house. And like an Englishwoman at home in the country, Lady Dudley at home in Nassau regards her house as a place where it is equally a pleasure to be surrounded by house guests or to spend a quiet moment on her own, to share a little lunch with a friend or two, or to bring out one of her best dinner services in honour of visitors of official importance.

In the heart of the town, a few paces from Government House, Graycliff is one of the larger of the old Colonial houses still remaining in the islands. Many, many years ago it once allegedly accommodated a regiment of horse in its basement, and rather more recently it was a restaurant with a certain notoriety.

Today, the house's sizable garden of informal lawns and terraces, its pink-washed walls, white shutters and white balcony, and handsome limestone steps combine to give it a mellow dignity. There is even a mild hint of stateliness about the entrance hall with its white walls and dark mahogany furniture and the drawing room and dining room to either side. But by far the greatest part of Lady Dudley's daily life at Graycliff is led on two wide verandahs overlooking the garden behind the house. Cool, spacious, indoor-outdoor rooms, comfortably furnished in light colours, they serve respectively as sitting room and dining room, on all but the most formal occasions.

Lady Dudley's enjoyment of entertaining is as spontaneous and disarming as her enjoyment of any of the other pleasures of life. By now, she is gratefully recognized as Nassau's most accomplished "unofficial hostess"; but to describe her as such might convey the impression that she is a "collector" of people—which she is not. She is impulsive rather than shrewd. Undoubtedly, she has a sort of sixth social sense; but it is part of an instinctive feeling for quality, not a product of cerebration. She lacks the sort of *esprit de contradiction* that sometimes passes for critical intelligence. She reads a great deal and has her own judgments, but she seldom argues and never lays down the law. One of her greatest gifts is the ability to listen.

She has been a devoted friend of several remarkable women: in particular, of Lady Cunard, the Honourable Mrs. Reginald Fellowes, and the late Baroness Egmont van Zuylen. Today, her closest friend is a young man in his early twenties—her son, by her first marriage, John Radziwill—but there seem to be no limits to the range of her generosity, her capacity to sympathize, and her desire to comprehend. Lady Dudley has a minimum of mere acquaintances and a maximum of cherished friends.

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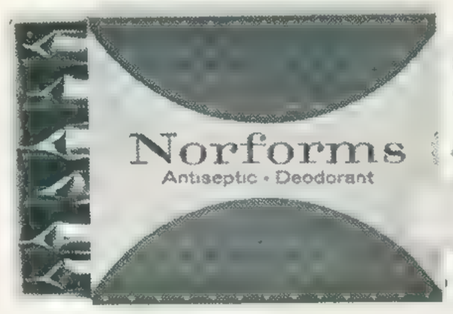
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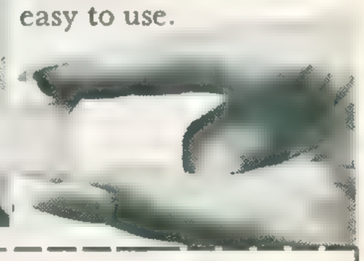
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THE NATURE OF GENIUS

(Continued from page 108)

tional stability rather than instability; with the absence rather than the presence of conflicts; although intellectual ability and achievement are far from perfectly correlated." But Terman did not tell us exactly what he meant by success. What he did say, however, is that among all his fifteen hundred, in spite of their gifts, not one showed "promise of matching the eminence of Shakespeare, Goethe, Tolstoy, Da Vinci, Newton, Galileo, Darwin, or Napoleon." He found this not surprising in view of the fact that the "entire population of America since the Jamestown settlement has not produced the like of one of these." What he did not point out is that six out of the eight men of genius he mentioned were either insane at times or at least psychiatrically abnormal; and the two remaining individuals may be said to have had doubtful mental health.

We know little of Shakespeare, but, from the sonnets, we may surmise that he had a strong homosexual component in his makeup. Goethe was a manic-depressive. Tolstoy, in his last years, at any rate, displayed clear evidence of mental abnormality. Leonardo was homosexual. Newton had a paranoid episode in which he believed he was being poisoned and was given a job at the Mint as occupational therapy. Of Galileo, Arthur Koestler wrote: "Vanity, jealousy, and self-righteousness combined into a demoniac force which drove him to the brink of self-destruction." Although Sir Peter Medawar has recently supported the theory that Darwin suffered from an uncommon tropical disease, contracted during his voyage on the "Beagle," other authorities believe that his chronic illness was psychosomatic. Napoleon? Whether or not anyone believes that this kind of power drive is pathological depends upon his own personal assumptions; but that Napoleon's ambition and belief in his star clouded his judgment to the point where he became out of touch with reality seems undeniable.

Are we to suppose that, while the highly gifted and successful are, on the whole, more stable than the average, creative geniuses of world stature are less so? It may be so, but hindsight is so unreliable and psychiatric classification so unsatisfactory that it is difficult to be sure.

In a fascinating book called *Born Under Saturn*, Rudolf and Margot Wittkower, the art historians, set themselves the task of destroying the myth of the mad artist. In a survey which ranges from antiquity to the French Revolution, they showed that artists have been of every conceivable personality type and that, although some have been extremely unstable, others have been of a most equable temperament. The painter Rubens is generally accounted a man of genius, yet he seems to have been a person of unusually stable equilibrium; so much so that he was employed as a special diplomatic agent in the negotiation of peace terms between England, Spain, France, and the Netherlands. In spite of losing both his wife and his eldest child and in the face of diplomatic reverses, he remained calm. As the Wittkowers put it: "Rubens had that admirable fortitude in the face of adversity which stems from an innate harmony, a balance between emotional engagement and intellectual detachment. Misfortune did not sap his strength, nor did success spoil his clear judgment." The authors also pointed out that whether or not genius and insanity are thought to be akin is partly a matter of intellectual fashion. When Vasari composed his portrait of Raphael, genius was considered the acme of moral and intellectual perfection, and the highly creative person as particularly well balanced. But it is not difficult to find examples of creative people who suffered from mental illness; Strindberg, Hugo, Wolf, Maupassant, Van Gogh, and possibly William Blake may be added to the list at random. Yet the Wittkowers have shown that among painters, at any rate, the association of madness with creativity is far from invariable. If there is a link between creativity and mental instability, are we any nearer to understanding it? Recent research, mostly conducted in America, lends support to both camps in an interesting but not unexpected way.

Most of the great creative geniuses have, of course, been highly intelligent. But intelligence does not necessarily march hand in hand with originality. We all know persons with mar-

vellously precise, computer-like intellects who never have an original thought, although they may be accomplished critics. A man can be intelligent without being creative. Can he be creative without being intelligent? The answer is yes, but a very modified yes—since the effective use of a new insight or creative thought requires technical skill and a power of organization only found as a rule in people possessing a fair degree of conventional intelligence. The creative ideas of the unintelligent or the insane generally come to nothing because the ability to make use of them is lacking. Jung quoted a beautiful example: the case of an uneducated locksmith's apprentice who became incurably insane at the age of nineteen. "He had never been blessed with intelligence, but he had, among other things, hit upon the magnificent idea that the world was his picture book, the pages of which he could turn at will. The proof was quite simple; he had only to turn round, and there was a new page for him to see. This is Schopenhauer's 'World as Will and Idea' in unadorned, primitive concreteness of vision. A shattering idea indeed, born of extreme alienation and seclusion from the world, but so naïvely and simply expressed that one can only smile at the grotesqueness of it. And yet this primitive way of looking lies at the very heart of Schopenhauer's brilliant vision of the world. Only a genius or a madman could so disentangle himself from the bonds of reality as to see the world as his picture book." It is worth remarking in this context that Schopenhauer himself, undoubtedly a man of genius, was nevertheless a misogynist, an anti-Semite, despised the working class, and died "in crotchety self-isolation."

Intelligence alone is certainly not enough to account for creativity. Can we say anything about what other factors are connected with it? One is an excess of energy, what psychologists call drive. The energy exhibited by creative people is generally much higher than the average. In some cases this may be an overcompensation or an avoidance of conflict. There are people who genuinely drive themselves too hard, or who engage in feverish activity as a way of escaping from their problems. But my impression is that few of these are markedly original, since they become too dissociated from their own inner lives to make any new synthesis. We don't understand what it is that makes some people so much more energetic than most of us; but there is probably a physiological basis for the difference. When we consider the sheer volume of the work produced within the short lifetimes of such men of genius as Mozart and Schubert, both of whom died in their early thirties, we are forced to the conclusion that they were in some way gifted with energy far beyond the average, in addition to all their other talents.

If we turn to the accounts given by creative people themselves of how they make discoveries, we find one feature that recurs again and again: the dependence of the creator on contact with something that he feels to be other than himself. Creation is not simply a matter of a highly gifted man sitting down, thinking hard, and writing, composing, or painting something. There is an element of passivity, of dependence, even of humility, in the creative process. Ideas come to people; they can not conjure them up at will. "I can call spirits from the vasty deep," boasts Owen Glendower, in Shakespeare's *Henry IV, Part 1*, and Hotspur replies: "Why, so can I, or so can any man, but will they come when you do call for them?" Hotspur is right. The spirit of inspiration can not be voluntarily summoned even by the Welsh—it must be wooed and waited upon. One common characteristic of conventionally successful people is that they are well organized. They have what psychoanalysts call a strong ego. Their personalities are decisive, effective, and they are in control of immediate impulse. Such persons are seldom given to daydreaming or to fantasy; yet daydreaming and fantasy are very necessary for the production of original thoughts. The story of how the poem "Kubla Khan" came to Coleridge in sleep and of how he lost the end because he was interrupted by a gentleman from Porlock is familiar. But it may not be recognized by everybody that this is not an exceptional story. Creative ideas of any kind, musical, literary, or scientific, often come to the creator in sleep or, more often still, in a state of mind that is intermediate between sleep and waking. Wagner, for instance, discovered the opening of *Das Rheingold* while in a state of half sleep, and there are many examples of a similar kind. The initial stage of the creative process is, it would seem, one in which the creator must remain passive, with this passivity confined to the appearance of the inspiration; over and over again the accounts given by creative people of their own work reveal that a long period of incubation may often have to intervene between the appearance of the new idea and its being made use of. Brahms, describing his method of composing, wrote: "When I have found the first phrase of a song I might shut the book there and then, go for a walk, do some other work and perhaps not think of it again for months. Nothing, however, is lost. If I afterwards approach the subject again it is sure to have taken shape. I can now really begin to work at it." Angus Wilson, the novelist, wrote: "The gestatory period before I start to write is very important to me. That is when I am persuading myself of the truth of what I want to say, and I don't think I could persuade my readers unless I persuaded myself first." This ability to be passive when required is quite unusual in people who, at the same time, are gifted with executive ability. And, of course, all creative people have to have executive ability, since they have to possess the technique to write, paint, compose, or conduct scientific experiments; and they have to have the self-discipline to make themselves work, even when necessity or some external authority is not insisting upon it.

This combination of activity and passivity in the same person is unusual and, I am sure, is one of the characteristics that distinguish the creative person. It may be connected with bisexuality. It is a truism to state that we are all bisexual; but tests show that creative men are more likely than average to admit to interests that are considered feminine in our culture. It is not

(Continued on page 163)

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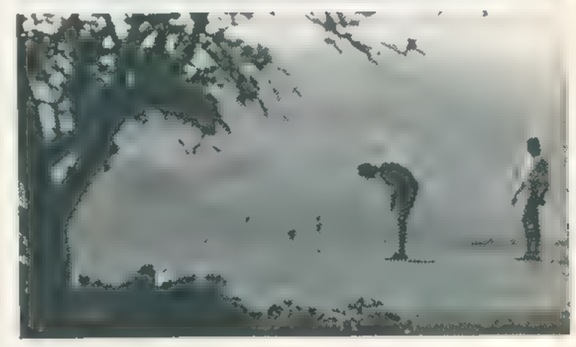
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PEOPLE ARE TALKING ABOUT

Where vitality rests IN ABSTRACT ART

BY BARBARA ROSE



"Volution" by Hans Hofmann, oil on canvas, 1962. André Emmerich Gallery.

The paintings of Hans Hofmann that influenced a generation of artists are now assembled, an enduring teaching force, at the University of California at Berkeley

If anything outside politics can draw the attention of the University of California at Berkeley community, it should be the remarkable Hans Hofmann Wing of the multimillion-dollar University Art Museum opened in November, 1970. A grateful bequest from the painter who escaped Hitler's Germany because of an invitation to teach at Berkeley, this singular collection covers the full range of Hofmann's brilliant and influential career.

Oddly, Hofmann was known as a teacher before he was known as a painter. While he preached a sophisticated use of the emotive power and space-creating function of colour, he prevented students from imitating his work by not showing it to them.

"An artist of the 'sixties"

Another irony of Hofmann's career: Although he was the senior member of the New York School, he demands consideration as an artist of the 'sixties, for only during the 'sixties were his own rich and original paintings fully admired and understood. Moreover, these were the years that Hofmann created his most completely realized works—airy, painterly improvisations in which colour washed into colour, and tightly structured abstractions meshing blocks of impastoed pigment.

Mentor to its younger members, Hofmann entered the established pantheon of New York painters only after the fact. Indeed the Berkeley dedication ceremonies completed his canonization. To earlier writers and critics he might have seemed too "European" and foreign to be included among the "real" Americans. Yet perhaps Hofmann was fortunate in not sharing the painful insecurities that racked and sometimes killed the "real" Americans.

"His love of art and life"

Not obliged to prove that he was a man, that he was a hero, a martyr to a Philistine public, or a saviour of humanity, Hofmann was free just to paint. Unencumbered by any feelings of inferiority toward European high culture, he could express himself with fluidity and ease, pouring out a steady stream of paintings celebrating his love of life and art. That art is celebration has not been fundamental to American painting; that this message is central to Hofmann's art is another of its unique features.

"Source for the 'new' painterliness"

Today, Hofmann's legacy is stronger than ever. If there is painting in New York now, it owes more to him than one might initially suspect. Taking the long view of art history, one soon realizes, however, that along with Morris Louis and Helen Frankenthaler, Hofmann is a primary source for the "new" painterliness sweeping New York art circles. Hofmann's attention to surface—his creation of an exclusively optical illusionism based on colour rather than value contrast—is the formal basis for the work of legions of young painters unaware perhaps of their debt. Hofmann's celebrated "push-pull" method for equalizing spatial tensions so that the eye consistently returns to the picture plane, coupled with his affirmation of surface in the application of patches of textured pigment, provide alternatives for many today to the fatal flatness of the 'sixties. For although Hofmann, like his younger contemporaries the Abstract Expressionists, worked at the end of a long development in painting, he never succumbed to that reductiveness which inevitably poises art on the brink of extinction. Instead he reviewed the several roots of modern abstraction, emerging with a fresh synthesis. Slave to no dogma or style (during the 'sixties he worked simultaneously in several), Hofmann mined tradition for new points of departure. He was the great conservative among the professional innovators. In this, his is the path to be followed if abstract art is to survive. ▼

On television:

WHO WATCHES WHAT—WHY?

A quiz

BY HENRY RESNIK

The five top shows according to the Nielsen ratings for the first part of this season are *Marcus Welby, M. D.; Here's Lucy; The Flip Wilson Show; Gunsmoke;* and *Ironside*. While the ratings vary from week to week, these five have been consistently high on the list. For sport, try matching the top five shows with their audiences, as profiled by the Nielsen ratings. (The answers: upside down, below right.)

A. As the general practitioner-clergyman-shrink Marcus Welby (ABC, Tuesday, 10:00 P.M., EST), Robert Young gives a toweringly hollow performance. The real stars, however, are a glittering parade of diseases and the hocus-pocus of authentic medical terminology. ("Normally I don't recommend a labyrinthectomy—it's a very delicate operation.") It all adds up to a species of cheap technological melodrama best embodied in such exchanges as the following: "Help me, you've got to help me." "Of course I'm going to help you—you know that." "Help me help me *help* meeeee. . . ." (Fade-out to commercial.)

B. This is the third season of Lucille Ball's latest television incarnation (CBS, Monday, 8:30 P.M., EST), and the show has seen funnier days. Lucy is still the living definition of a Kewpie-doll housewife, and her children can be sickening as only television children can. ("Let Kim do her thing and let me do my thing," said the son on a recent show. "Don't get uptight.") Each time the humour reaches a new low, one half expects the laugh track to groan. Guest stars occasionally keep the show from sinking.

C. Flip Wilson's variety show (NBC, Thursday, 7:30 P.M., EST) is the only hit of the new season. Flip deserves it. He's lovable and funny in a funky way, a true soul comedian. Doing his routines—Geraldine Jones; Freddie Johnson, the swinging bachelor—he's really worth watching, for he has a lithe comic presence. The rest of the show is slick to the point of unctuousness and manages to make the most exciting guest stars flat and dull.

D. *Gunsmoke* (CBS, Monday, 7:30 P.M., EST) is now in its sixteenth season, and in all those years James Arness has never once betrayed the slightest acting ability. He's a great hulking idiot hero—comic-book art transformed to the screen. The whole show is a paragon of mindlessness—gasps of a waning civilization, beyond camp. That so many millions of adults have encouraged it is frightening.

E. *Ironside* (NBC, Thursday, 8:30 P.M., EST) is the kind of show one can easily get hooked on. The Raymond Burr character is attractive despite the obligatory heroic stiffness ("Iron*face*" would be a more appropriate title). Perhaps this is due to Ironside's being more a team than a lone idol—when the Chief was threatened by a frame-up in a recent show, the corporate loyalty of his assistants was strangely moving. Other shows have been topical without being sanctimonious. It's passable escape fare—small fixes numb the mind, big ones kill.

AUDIENCE PROFILES FOR THESE SHOWS:

1. Highest rating among women, 18-34 and 18-49; strongest in the West Central United States; highest rating among the skilled blue-collar workers as well as professionals and white-collar workers but not among the retired. Greatest strength in the middle and upper income group ($10,000+).

2. Highest rating among adults, 25-64; strongest in suburban areas and sample counties with populations over 120,000; third highest rating among professionals and those with incomes over $10,000.

3. Fourteenth among women, 18-49; eighth in the metropolitan areas; third highest rating among college graduates. Fourth show overall.

4. Highest rating among those with zero to eight years of education; strongest in the South; lowest with skilled workers; strong in the $5,000 to $10,000 a year salary category.

5. Highest rating among those with zero to eight years of education; strongest in the South; lowest with skilled workers; strong in the $5,000 to $10,000 a year salary category; strongest with "other" occupations, whatever those may be.

ANSWERS:

A, 1; B, 4; C, 2; D, 5; E, 3.

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PEOPLE ARE TALKING ABOUT

WALK-IN: when man-space becomes play-space

BY HOWARD JUNKER



An early walk-in, Marie Antoinette's Petit Hameau at Versailles, above. Soon, other man-built relics may be reborn as art and entertainment.

Once the cities are dead (I look forward to a floor-through in the Seagram's Building when it becomes a slum), once urban death-throes are over, the City will be reborn as art. There have already been a host of projects exploring the city as art-environment.

Disneyland is the prototype of the new city. It has no inhabitants (ghetto-dwellers), only visitors (nonproducing consumers) who abandon their vehicles outside—and walk in.

Walk-ins are not like drive-ins, which freeze or isolate the individual in his eco-damaging armour-tool. Walk-ins are free-wheeling playgrounds for the naked ape. (There are motorized walk-ins—the trailer caravans and the magical-mystery-Kesey-bus-trips. Warner Bros. has now put a rock fest on the rails. And some parking-lot colleges have tried expanding with prefab classrooms that arrive as trailers and could be used to disband the campus and go on the road.)

Walk-ins fascinated the avant-garde of the 'sixties in New York, from Claes Oldenburg playing store to Daniel Spoerri displaying his studio, intact, in a hotel room in the Chelsea section. The Madison Avenue Route—stopping at galleries and boutiques—was a Saturday happening, and on Sunday more courageous trip-sters played "Downtown"—visiting lofts. By 1966, Robert Smithson was conducting "tours" of North Jersey and "the monuments of Passaic."

Transforming the static environment-happening into a loosely programmed, quasi-goal-oriented voyage also implied leaving the pseudo-studio (the art world) for the real world. Michael Heizer went earthworking on the Western dry lakes. Poets gave "events" in the streets. A revived street theatre went out to meet the people. Participation theatre invited the audience to get into the act; the Performance Group's recent production *Commune* jumbled up everybody's shoes as if to insist you can't walk out on this, you're IT.

Now there's a sense that the city as a whole can be taken as a slice of nature—which is just in time since Nature is such a mess. Now that clean, easy-to-maintain Astro Turf replaces grass on our playing "fields," going to a football game no longer counts as an "outing," especially not at the Astrodome. Nor is a round of golf via electric cart any longer a nature walk. (Golf courses are the suburb's answer to "countryside." Soon suburbanites will be encapsulating homes and grounds with their own astro-bubbles, currently priced at $300,000.)

California is now exploring the city-as-historical-revival with the eight-year-old Renaissance Pleasure Faire, held in April near Los Angeles, in September near San Francisco, and the new Dickens Christmas Fair, held in San Francisco. Unlike the "restoration" of Williamsburg, Virginia, where the employees are in drag and the tourists in Bermuda shorts, these new model cities encourage total costuming, come as you would have been.

And such time-tripping is not just fun, like Marie Antoinette playing shepherdess at her dude ranch. The Renaissance and Dickens fairs are also instructive, a way of testing—outside the computer, beyond live-on-film—how earlier attempts to organize urban life worked.

The Renaissance Faire takes place in the woods; it is idyllic, cool, an afternoon of casual wandering through an encyclopaedia of possibilities—drumsticks and mead, jousts, *commèdias*, and commerce.

The archetypal fair is of course a kind of shopping centre, an opportunity for local craftsmen to meet the market. So were cities, but the melting-pot hurly-burly of the hawkers and peddlers at the Dickens Fair, in its congeries of warehouses at the edge of San Francisco's waterfront, has reached unacceptable levels in today's cities. And the best part of the Fair was not the intimate haggle of a Victorian bazaar but the fey underworld of suburban kids playing beggar to some masquerade Fagin. Misery made merry by sufficient retrospect.

This spring, Manhattan will have its own time-warp attempt to rise above the filthy-street blues—a 2¼ acre Rooftop Fair—on the roof of what had been, when it opened in 1895, the largest department store in town. The new complex, Rooftop Fair president David Malina said, will not be another set of plastic boutiques; there will be crafts, a theatre, exotic music . . . "an agora for New York in the 'seventies."

Eighteenth-century London offered a great range of real-life walk-ins demonstrating man's ability to survive. You could watch the insane at Bedlam, the prisoners in Newgate, even executions. As late as the Crimean War, ladies and gentlemen took picnics to battles in progress. How different our sense of madness, prisons, or wars, if we walked-in on these experiences ourselves. ▼

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Address: _____

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For: _____

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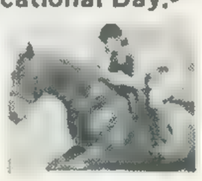
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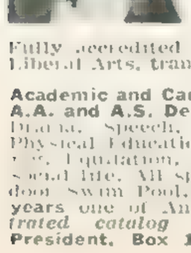
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THE NATURE OF GENIUS

(Continued from page 155)

established whether creative women exhibit more masculine traits than usual, but it seems probable. It is notable that really great novelists, for example Tolstoy and George Eliot, have a quite unusual capacity for identifying with or putting themselves into the shoes of the sex opposite from their own and that this capacity must spring originally from their own inner natures.

Another characteristic of creative persons which research has confirmed is that they tend to be more assertive and dominant than average. To be original, it is necessary to rebel against the past. People who are compliant and who accept what their teachers tell them without any question are seldom original.

Ernest Jones, in one of his lectures on Freud, referred to "a particular skepticism on the part of the genius. He must have refused to acquiesce in certain previously accepted conclusions. This argues a kind of imperviousness to the opinion of others, notably of authorities." Bernard Berenson, the art historian, put it another way. He wrote: "Genius is the capacity for productive reaction against one's training."

In studying persons psychoanalytically, one often discovers that creative people are people who are rebelling against too rigid standards imposed on them in early life. Toilet training instituted too early and too fiercely is a typical example. It appears from recent studies that people who are original tend to like things messy. We are all familiar with the obsessional person who has to have everything just so, who is excessively clean and tidy, who can not bear anything to be out of place, and who wants things tightly organized and controlled. Creative and original people are usually the opposite of this, although Ibsen was a notable exception. They prefer complications, they like things to be asymmetrical and unfinished, they are concerned with freedom of expression rather than obeying the rules, and they don't mind things being contradictory. In fact, contradiction is a stimulus to them. They are also opposite to obsessional people in not caring too much about control. Many creative and original people tend to demand rather immediate gratification for their impulses. They don't suppress what they think, and it is probably because they don't suppress it that they have access to the imaginative fantasy activity that springs from the unconscious, which many people who have a great deal of control over impulse forbid themselves access to. Of course, this uncontrolled material is not the end product. A work of art or an original idea is very often a highly organized and regulated thing; but it does not start that way. A creative person is a person who wants as big a mess as possible at first, and then imposes his own original order upon the mess.

It looks, therefore, as if the answer to the perennial problem of the connection between mental instability and creativity is not a simple one. Original people do tend to be more complicated than their peers, more impulsive, more aggressive, and often more neurotic. In common with the insane, they have access to a primitive level of mental functioning far removed from conscious, rational thought. But, unlike the insane, they are able to make positive use of what they dredge up from the unconscious. Preserving a naïve and often childlike view of the world, they are, at the same time, able to be sophisticated. The disorder that they find or create is matched by the new order that they are able to impose. They are able to let go and let things happen; but they are also able to organize, synthesize, and arrange. Perhaps the most essential feature is the capacity to tolerate incompatibles and opposites within the mind without seeking one-sided and rigid solutions. To create, one must remain open, open to new experience from outside and open to new discoveries within oneself. Most of us settle down too early to be able to do this, thankful to have achieved an ordered framework to our lives which we are reluctant to have disturbed. It is the artist's function to disturb this order, to make us think again, and to point the way to new horizons. ▼

WOMAN

(Continued from page 114)

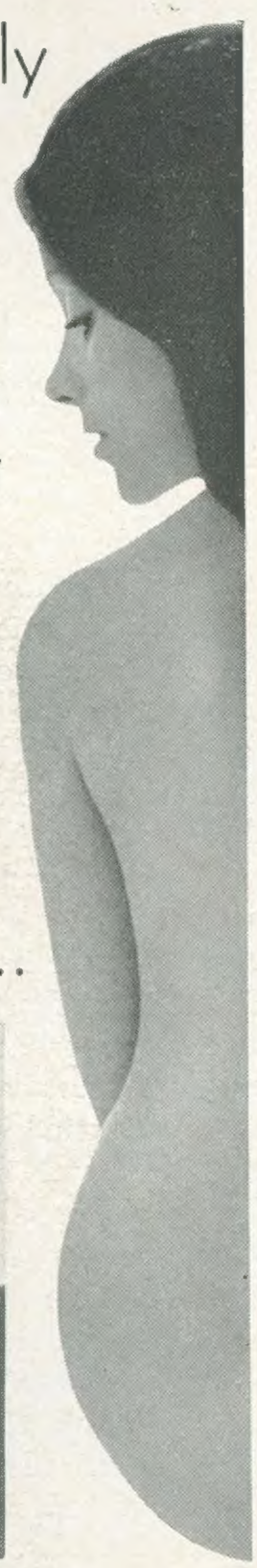
suddenly realizes that the make-believe structure of games, rôles, and pretenses that Nora and Torvald maintain for each other is as much a shelter for the husband as a cradle for the wife. When Nora has gone to change her clothes to leave, Donald Madden, as Torvald, sits downstage, rocking her shawl in his arms. He conveys, in this paradoxical image, his infantile need to play master. By contrast, Nora's frailty is an illusion, a camouflage for her strength. The little squirrel who pretends to be a "spendswift" (a graceful translation in Christopher Hampton's new adaptation) while secretly paying off the debt she incurred to save her husband's life, has played doll first for her father, now for her husband. The play is her awakening.

In one shattering moment, which Claire Bloom makes electrifying, Nora exposes not only her husband's hypocrisy, but the absurdity of a chivalric code which has been used to avoid rather than re-enforce the commitment of love. Torvald has tried to justify his cowardice by telling Nora he would do anything for her but that he can't sacrifice honour for love. She turns to him and, in the quiet, even voice of someone who is at the end of a long voyage but is saving her strength for another, says, "Millions of women have."

Ibsen seems to place his faith in woman because she is less bound than man to social conventions and closer to her natural instincts. But Nora is not Everywoman, and her liberation is as much personal as political. She leaves Torvald not out of desperation but out of strength, and she embraces her independence not as an act of revenge but as a first, frightening step toward self-discovery. ▼

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LOVE STORY

(Continued from page 132)

Arnold of *The Washington Post* to task for his review of *Love Story* in an article published in *The Washington Post* in January. Valenti wrote: "The *Post* reviewer clobbered *Love Story* by investing it with all the ills and stupidities he could catalogue. But in one revealing paragraph he wrote: 'For the record, one should note that *Love Story* has been grossly successful in print both here and abroad, and that the film version should be more grossly successful yet.' Note the proposition that the omniscient critic, sagacious, elevated, mourns the poor, dull moviegoers who do not know better. . . . Recent surveys show that those who are frequent moviegoers are the most educated of our population. . . . The movie audience today is probably as well-equipped to make film judgments as are most critics."

Vincent Canby, a film critic of *The New York Times,* who surprised himself by liking the film of *Love Story,* giving it an honest but generally favourable review in the daily *Times,* found it necessary virtually to recant in the Sunday edition by emphasizing the vast difference in the novel—which he found almost unreadable—and the film, where he fell back on live snow and Bach and Mozart in the soundtrack as saving graces. "*Love Story* . . . is a first-rate example of a perfectly respectable, second-rate genre, the wish-fulfillment movie," Canby stated in his second review.

The burning issue in the upper echelons is whether or not this phenomenon signifies a new trend. A large number of people are nervous about a new trend and express anguish at the thought of the countless saccharine imitations doomed to roll over us. But Le Baron Barker, Jr., Harvard man and senior editor at Doubleday & Co., long considered a fiction expert by colleagues in the book business, said: "*Love Story* emphasizes a new trend which is already in progress, a swing away from the formless, fragmented, or pornographic novels of the past several years toward structured, motivated narratives based on feasible ideas. People are bored with badly written, cheap, vulgar books in which the characters have no values. In the past year Gothic novels, a category that comprises stories of romantic adventure or suspense, have doubled in sales without any additional effort on the part of the publisher. . . . Readers are looking for books they can bear to read."

If all editors and publishers do not share Barker's admiration for the novel, most of them agree that people, even young people, are tired of sex, the drug scene, violence, radical causes, and similar subject matter. Young people are bored with clinical sex. "Writers don't have to explain sex to us any more," said a male college student from St. Louis. "We know all about it. *Love Story* is a relief to read, because you don't have to go all through that again."

"I don't think there is anything surprising about this phenomenon," said John Mack Carter. "Romance has always been important—since the beginning of time—and it is always going to be important. The demand has always been there. Supplying the demand has been the problem. A writer said to me the other day, regarding *Love Story:* 'It's outrageous! The man makes a direct appeal to the emotions.' A function of fiction, too long overlooked, is to provide a release for emotions. There is a limit to what can be written about sex, and I think we've reached the limit, but love is a fertile subject."

What could render *Love Story* different is an intimacy that seems to spring between Segal and his reader. This appears to come as a surprise to both of them. Segal's mail has been so voluminous that he has been forced to hire a full-time secretary, an unusual necessity for the average novelist. He has received thousands of letters. People are also prone to call him on the telephone and some of them invite him to dinner or for the weekend.

"Everybody calls Erich by his first name," mused Stuart Harris, who has accompanied Segal on promotion junkets.

Dr. Erich Segal was born in Brooklyn, eldest son of a rabbi. One of his brothers is in the theatre, the expert who handled the lighting of *Oh! Calcutta!;* the other is a Boston businessman. Segal graduated from Midwood High School, went on to Harvard where he majored in the Classics, made the track team, wrote a Hasty Pudding show. When he was graduating in the class of 1958, he was chosen both Class Poet and Latin Salutatorian, the first time in history that one man had received this dual honour. He taught several courses at Harvard while earning his Ph.D., moved to Yale in 1964. He speaks and translates French, Dutch, Italian, and Latin and, to assist translators, has written a detailed glossary defining Americanisms, colloquialisms, and campus jargon like that used in *Love Story.*

"Erich got a big charge out of the fact that *Love Story* topped De Gaulle's memoirs in France and beat out Hemingway's posthumous novel in England," Stuart Harris said. "He loves show business and treasures being congratulated by somebody like David Merrick. He lights up when he is recognized by telephone operators, stewardesses, and people on the street. Some of his mannerisms are an act—an irresistible impulse to play the rôle. He talks about the book, but he doesn't overestimate it."

If Segal enjoys such recognition, which seems only normal, he can scarcely fail to equate the touching expressions of the anonymous against the scathing opinions of some of his critics. A thin adolescent at the cash register of Lamston's dime store, collecting for a paperback copy, declared passionately and unasked: "I've read it six times!" her eyes filling with tears at the sheer recollection. A demon cab driver, with shoulder-length hair and a handlebar moustache, depositing the shaken customer at Loew's Tower East theatre in New York, stared at the marquee and announced gratuitously: "I haven't seen it yet—saving it for my wedding anniversary in April." A grandmotherly woman in the drugstore, pivoting on tired feet, admitted: "I have to shut my eyes when I come to those awful words, but it's such a sweet story. It takes my mind off of things."

The contribution of *Love Story* to the Gross National Product bears mention. Hundreds of tons of paper, thousands of gallons of ink, packaging, shipping, freight materials—a transfusion to manufacturing, wholesale and retail publishing, which results when people who don't ordinarily buy reading matter buy a book in such quantity. There is a persistent rumour that *Love Story* retrieved an old and honoured film company from a last-ditch situation. All this derives from a clout of pure feeling—feeling which has probably been there all the time. ▼

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